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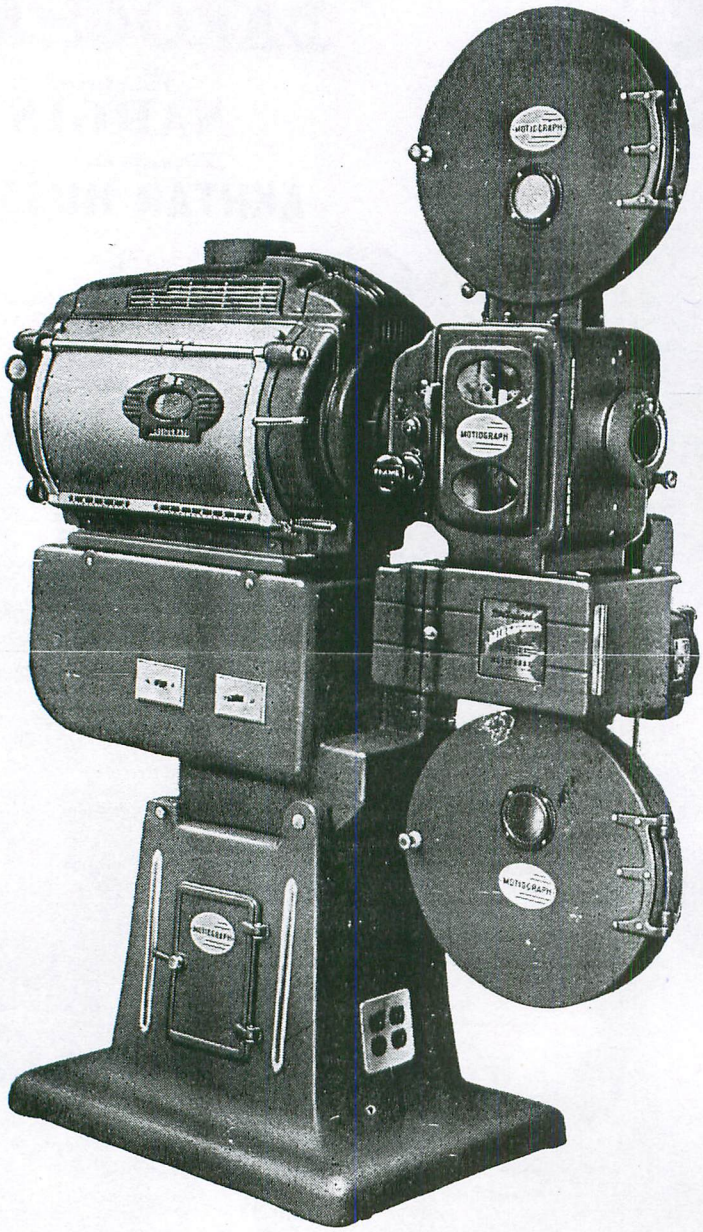

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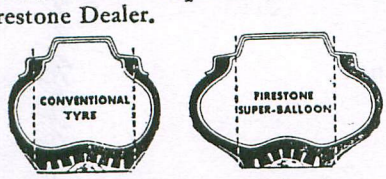

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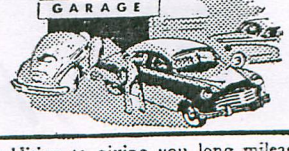

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"Chhota" Films And "Burra" Sahibs !

Government Must Have A Clear-Cut Policy Regarding News-Reels, Documentaries And Educational Pictures

Six years ago "filmindia" was the first to publish a series of articles emphasizing the urgent necessity of harnessing the screen medium for mass education of our people. During the war, however, "instructional films" produced by the Government (or by the studios at the command of the Government) were nothing but cheap and unsubtle war propaganda reels which no one took seriously. It was a collossal waste of money and film footage.

Out of evil, however, cometh good—and in spite of the general unimaginative and unpatriotic policy that governed the production of these films, a few decent and truly educative shorts *were* produced by some sensible and patriotic young men like Krishna Gopal and Bhaskar Rao who, somehow, had managed to gatecrash the citadel of Bureaucracy. Thus we had the brilliant and internationally-renowned "Tree Of Wealth"; the documentary about the Indian press, "Voice Of The People"; the "Our heritage" series on architecture and archaeology; and Modhu Bose's series of shorts on the different techniques of classical Indian dance. Films like these represent the incidental by-product of the Information Films of India.

CELLULOID ENTANGLED IN RED TAPE

The I. F. I., we understand, is now being reincarnated under a new name—the Film Division, Ministry of Information and Broadcasting—and the films produced by them will be known as "Documentary Films of India" and the newsreel will be known as "Indian News Review". In fact, during the last six months, it has been a case of "Coming—Coming—Coming". But the organisation has not yet been set up. Meanwhile, as usual with Governmental appointments, wire-pulling has been going on and the Red Tape has had full play, so that after half a year nothing practical has been achieved. Applications were invited for dozens of jobs—from two Deputy Controllers and one Assistant Controller on the top, down to editors and cutters. A committee was set up to interview the candidates and the selectors were:

(1) Mr. S. K. Patil, the President of the Bombay Provincial Congress Committee,

(2) Mr. N. C. Mehta, Secretary of the Information and Broadcasting Ministry, and

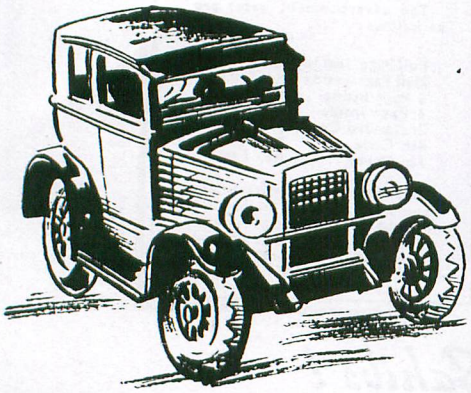
(3) Mr. V. Shantaram, the well-known producer and director.

Mr. Patil is a politician and Congress boss and seems to have been put on this Committee as he is Sardar Patel's right-hand man and is freely mentioned as the likely incumbent of the Information and Broadcasting portfolio, if ever Sardar Patel is persuaded to lighten his burden and part with at least one of his several responsibilities. Mr. N. C. Mehta, presumably, was on the committee in an ex-officio capacity. Thus Mr. Shantaram was the only man conversant with film technique and able to judge the technical qualifications of the respective candidates. But, being all too human, it is also possible that be brought into play his personal preferences and prejudices which got passed on as "expert opinion".

For instance, we understand on good authority, that one of the more intelligent young candidates (who has produced an unusual and experimental film which won international acclaim) was passed over because Shantaram smelt "Communism" in him and in his film—though, actually, the candidate is very far removed from the Comintern. Not understanding the subtle differences between Communism, Socialism, Syndicalism, Anarchism, Bohemianism, and Radicalism, the politically *naive* Shantaram seems to have lumped them all together and rejected a "progressive", mistaking him for a "Communist".

TWO "GENIUSES"

From what "filmindia's" newshounds have been able to gather, it appears that technical experience of producing documentaries was not taken into consideration—as in the first selection both Ezra Mir



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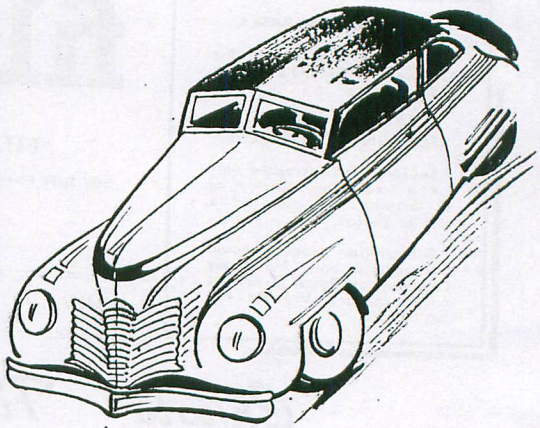

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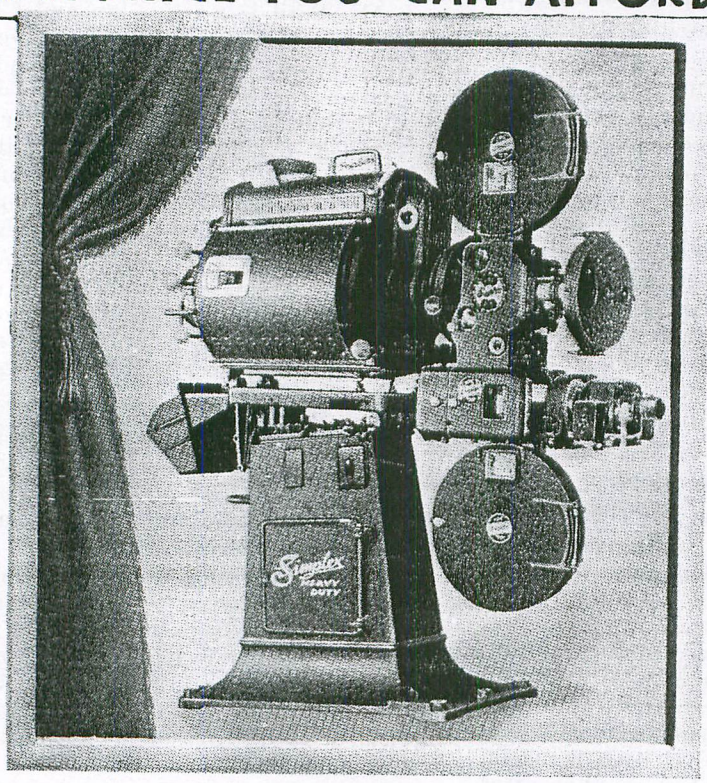

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Cuckoo, the screen's popular dancer is providing some new numbers in "Apni Chhaya", Chitralaya Ltd.'s maiden picture, directed by Santoshi.

and Krishna Gopal were passed over. Nor was cultural background, imagination and flair for filmic experimentation—so essential for a documentary producer—taken into account, as both Harin Chattopadhyaya and Chetan Anand were howled over. The first choice of the selectors for Deputy Controller of Documentaries is reported to have been—we give you three guesses—Mr. Mohan Bhavnani, director-husband of the former society star, Enakshi Rama Rau, M.A., who in her turn is a close personal friend of the Socialist leader Kamaladevi Chattopadhyaya.

Now we know M. Bhavnani, the creator of such artistic masterpieces as *Zambo, Son of Zambo, Jadui Bansari* and *Biswi Sadi*. Personally we have nothing against him. He is mild-looking, amiable, soft-spoken, polite. An ideal dinner guest, a good friend, we are sure, a man of some culture and social charm. As a producer of pictures, poor fellow, he has been a failure—producing pictures which were neither box-office hits nor artistic triumphs nor ideologically progressive. Whatever else they had or hadn't, they did not possess any inkling of social realism and imaginative cameracraft which are the very basis of documentary film production. Indeed, what Mohan Bhavnani knows about documentaries can be written on a single finger-nail! Yet he was preferred to Ezra Mir, Krishna Gopal, Bhaskar Rao, Harin Chattopadhyaya and Chetan Anand. Why?

And who was selected as Deputy Director of Newsreels, the man who is supposed to give a popular colour to our dull and drab newsreels and to make them into livewire screen journalism instead of the "historicals" which bring, sometimes, months-old news to the screen? The selector's eye of approval (again according to our informant) fell on one Mr. Ved Prakash, about whom nothing else is known except that he is a cameraman for a foreign newsreel concern—probably the same company which depicted Indian freedom by giving shots of barbers and sweepers immediately after August 15! His sole qualification seems to be that he has been photographing the Viceregal Durbars and cattle shows and Princely weddings (which hitherto monopolised the footage on India in foreign newsreels). It appears that (as required by the conditions advertised) this candidate was asked as to his "journalistic" experience, and he replied that (as a newsreeler) he was a member of the Foreign Press Association! (Which reminds us of another candidate who, when asked what experience he had of documentary production, replied that he was a subscriber to the London magazine, "Documentary Newsletter").

And so these two geniuses were to be put in charge of the vast Film Division of the Ministry of Information and Broadcasting, and several millions of the tax-payers' money placed at their disposal. But then something happened or someone intervened (we don't know which or who) and the appointments were held up, probably by the great Sardar himself, who must surely have seen through the unsuitability of both the choices. A last minute cable is said to have been sent to Ezra Mir who is in America to enquire if he is willing to take over charge but, failing him, the appointment of Mr. Bhavnani, we learn, would be confirmed.

Meanwhile, it is rumoured that another "newsreel genius" has been discovered to take the place of Mr. Ved Prakash—and he is none else but our dear, chubby Sarvottam Badami! He is very much like Bhavnani—harmless, amiable, personally likable, but an undistinguished film director, innocent of any brilliance or distinction. Indeed, he is outstanding in his mediocrity. Always vainly trying to produce a commercial box-office hit, poor Sarvottam knows next to nothing about newsreels, about journalism or about the fundamentals of reporting for the screen.

KILLING BEFORE BIRTH?

We cannot say for certain that Bhavnani and Badami *will* be finally appointed to these jobs—after all even in governmental appointments there's many a slip between the cup and the lip! But if the mind of the authorities is working along these lines, then we venture to say quite frankly that they are entrusting the all-important work of producing educative documentaries and newsreels to wrong hands, they are killing "Documentary Films of

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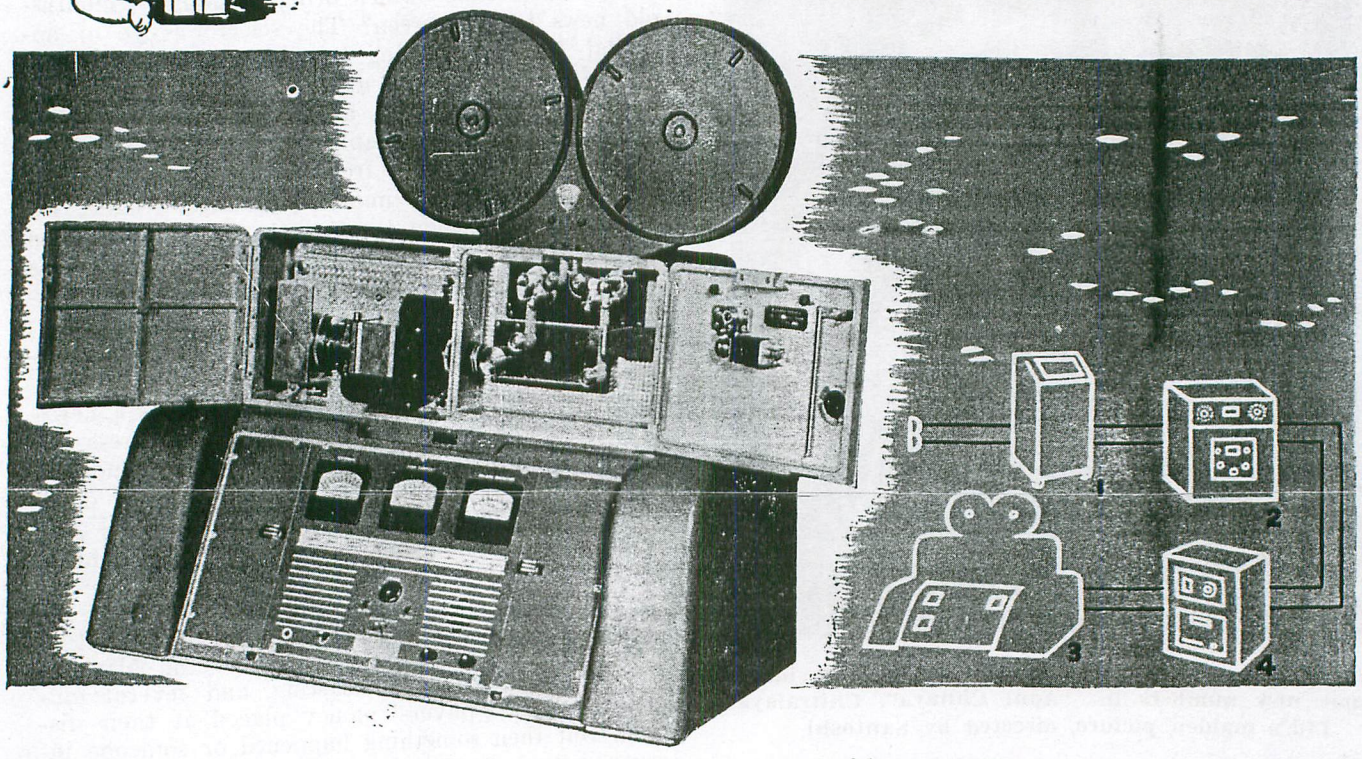

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India" and "Indian News Review" even before they are born!

With no malice to any of the candidates mentioned above—we bear no prejudice to them and at least two of them are our personal friends—we wish to warn the Government against any such appointments. Not only is a budget of millions involved but also (and that is even more important) the art medium which is to spread information, education and enlightenment to the millions of our countrymen. The medium itself is new and none of our veterans of the commercial cinema are capable of handling it. They have neither the intellectual awareness nor the modern minds to understand and utilize documentaries and news-reels.

We have no preference for any of the other candidates. But we would like to lay down what in our opinion are the basic and essential qualifications for these two important jobs. If the selection authorities agree with our view, they can judge each candidate accordingly and choose the right man.

The man who is appointed Deputy Director of Documentaries—i.e., given the top position in the documentary field—should have experience of producing documentaries, as distinct from commercial feature films. (Producer X may have given 3 Silver Jubilee hits and yet may not be able even to spell "Documentary"!) He must have a cultural background (not necessarily university degrees), an interest in the flair for non-commercial, experimental cinema, and a lively imagination. He must be conversant with the works and techniques of the documentary film makers and experimenters of America, England, France, Italy and Russia. It goes without saying that he must have a wide and varied knowledge of the world and its affairs. In addition to these, of course, he must also have administrative capacity to be able to run a department. If no one is found possessing all these qualifications, at least there must be someone who has most of them. But, actually, it is a question of approach—as a filmmaker, either one has an approach or one hasn't—and if he hasn't, he should be out, even if he has produced six Golden Jubilee Hits! Generally it will be observed that those who are steeped in the tradition of the orthodox commercial cinema have no aptitude for documentaries.

As for the Deputy Director of Newsreels, the ideal man, of course, would be a combination of a first class journalist and a first class film man. But such a rare combination being unavailable, we must remember that in newsreels the element of NEWS is infinitely more important than just the mechanical aspect of filming the events. A competent and smart Special Correspondent or News Editor with a knowledge of the world and a reasonable interest in films can pick up the technical knowledge of newsreel production in three months, but an ordinary film director may take ten years and yet fail to acquire the "nose for news", that almost instinctive feeling for events of news value which journalists take decades to develop. So we would suggest that a top-notcher from among the journalists should be selected to fill this post, with an experienced newsreeler to assist him in technical matters. To expect the Deputy Controller of Newsreels to be actually a newsreel cameraman is as silly as to select your Minister for Industries from among the mechanics of a workshop or the operatives in a mill!

SCREEN AS TEACHER

In our survey of the "chhota" films which our "Burra" sahebs of New Delhi are trying to deal with in their typically Bureaucratic manner, we come to the educational pictures for use in schoolrooms as visual supplements to book-learning.

We find that suddenly all provincial governments have become visual-education-minded and schemes are being launched in several provinces for the production and exhibition of educational films both in schools and, through publicity vans, in villages for mass education. The Bombay Government we are glad to find, has taken the lead by the appointment of a Visual Education Board which has promptly gone ahead with planning a programme of educational films which will be made by independent producers, in accordance with the requirements and instructions of the Board.

This is a step in the right direction, though we have to await the actual production of these films to comment on their technical and educative value. We learn that similar schemes are being planned in other provinces, too. There is clear need, therefore, for co-ordination of this provincial activity by the Central Government's Ministry of Education, so that unnecessary and wasteful over-lapping is avoided. After all, the same film on malaria, for instance can be shown (with commentary in different local languages) in all the provinces. Why should each province undergo the expense of individually having to get such films produced? As it is, they are forced to plan on their own, because there is no central organization to guide them and co-ordinate their respective activities.

Newsreels, documentaries and educational films —produced on the right lines—can give a tremendous fillip to the cultural regeneration of the country. But if this nation-building work is to be carried on haphazardly and in the stultifying atmosphere of bungling Bureaucracy, favourtism and nepotism, then it will prove nothing but a costly toy for a few to play with—for which the millions of our half-starved countrymen will have to pay!

The Government cannot afford to tinker with a medium that can, and should, be the eyes and ears of the nation.

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This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

FOR PREMIER NEHRU'S ATTENTION

News was received from Los Angeles some time in April last (wide "filmindia" May issue) that film-actor J. Carrol Naish was booked to play the role of Mahatma Gandhi in a picture of the biography of Gandhiji which some "unknown wealthy British oil man" who had "planned to make a couple of pictures with unlimited backing" was to produce. It was also revealed by actor Naish that the Britisher in question was not J. Arthur Rank or any one prominently identified with English films.

I am not at all interested in knowing who this "British oil man" is, but I would emphatically put it that whoever it may be, he has no business to produce anything like a picture on the biography of the "Father of the Indian Nation".

Since nothing further has been heard in the matter during the last three months, I presume that film actor J. Carrol Naish was only joking when he talked these things and there was no "British oil man" at all with a project for producing such a film. If that is so, it is well and good. But if Naish was serious and if a project is really on foot for producing a picture of Mahatma Gandhi's life, it should be a matter of serious consideration for the Government of India. Meanwhile, Ezra Mir, an Indian director now in England, has been talking irresponsibly of foreign producers' interest in a project to film the Mahatma's life.

As pointed out by "filmindia" in its editorial for April last, it is nobody's business to produce a film on the life of Mahatma Gandhi and the venture should not be undertaken by any private producer. Such a film can be produced in due time only under the direct supervision of the Government and the production should be entrusted to such people only whom the Government may choose for the purpose.

British and American film producers have already done enough harm to India by means of their anti-Indian films which they have shown to the civilized world with a view to impressing on its mind the darkest side of Indian life—often imaginary—and the weakest points in the social, economic, educational and cultural aspects of the Indian nation. Let them not carry the joke too far by trying to produce a film of the life of that man to whom millions of Indians have been giving as much respect as they pay to the 'avataras' like Krishna and Buddha.

Pictures of the life of Jesus Christ are not permitted to be made by any producer and no producer should be allowed to make a picture of the life of Gandhiji who, to the countless millions of his countrymen is as great as Jesus Christ to the Christians of the "civilised" West.

Our Prime Minister, Pandit Nehru, who holds the portfolio of India's Foreign Affairs, should be vigilant and see to it that any such project as reported by actor Naish or Ezra Mir, is not allowed to take shape and he should instruct his ambassadors to exert all necessary pressure on the foreign governments concerned to immediately put down such projects which are sure to wound the susceptibilities of 35 crores of Indians, now no longer a subordinate race of political and economic slaves of the British.

THOU SHALT NOT CLOSE THY DOORS!

Within a month of the issuing of an official "suggestion" to cinema house-owners that all picture house exits should be closed at the end of each

Lokmanya Productions' maiden picture "Girls' School" presents a new starlet, Shashikala, to India's filmfans.

show so as to compel the spectators to remain inside when the National Anthem was played, the Government of Bombay has subsequently issued a notification withdrawing the said "suggestion".

There is a Sanskrit proverb which says that not to start doing anything at all is the first sign of wisdom, but when a start is actually made, further wisdom demands that the work should be carried to completion. The Government have shown a complete absence of this great virtue in issuing first the suggestion and afterwards the withdrawal order. What they should have done was to put a complete ban on the playing of the National Anthem in picture houses except only on some special occasions. This has been sensibly done by the Government of East Punjab. Such a step would have saved the Government of Bombay from the public ridicule they invited on themselves by the admission of their weakness and would spare us the mockery to which we are subjected by making us believe that the ludicrous and jarring tunes that are usually played in the cinemas at the end of the shows are those of our National Anthem!

Any way, I still congratulate the Government of Bombay for their very first democratic gesture since they assumed power inasmuch as they have, at least for once, realised that jail manuals cannot teach social discipline and good behaviour to an ignorant public which, for over a quarter of a century has all along been taught to defy law and whose national consciousness today is being killed by starvation, corruption, profiteering and daylight robbery that are all so rampant and widespread that the authorities had almost to declare their utter helplessness to suppress them even partially.

SULTANAS IN SEX-TRADE

A certain "Madame Kishori", when arrested by the Bombay Police recently on the charge of living upon the earnings of prostitution, called herself a film actress. Shortly after her arrest, the Secretary of the Indian Motion Picture Producers' Association had to publish a press note saying that "Madame Kishori" was no film actress and that the film industry should be spared the ignominy such statements are likely to cause it. A few days later one Ismet Sultana was detected by the Police and yet a little later another Sultana, this time Anvar, also fell into the trap of the Vigilance Branch. Two men charged with the same offence as Madame Kishori have been arrested and are now under trial.

Who are these 'Madames', 'Kishoris' and 'Sultanas', who call themselves film actresses? Evidently some extra girls who are put up in crowd scenes, choruses or dance ballets and whose very names are unknown to the producers and directors of the pictures wherein they work. There is no law to prevent

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them from calling themselves film actresses or even film stars, but the public should not be misled by such names. Film stars and film actresses have never sunk to such abominable depths. These Kishories and Sultanas, or all we know, may be merely professional whores who got into the 'sets' though some extra-supplying agencies in a few pictures.

Incidents like these ought to teach a lesson to our producers who, in and out of season, have always been inviting society ladies and decent family girls to take film acting as a commendable profession. Apart from the fact that there is too much filth and moral degradation within the studios themselves, such Kishoris and Sultanas bring further disgrace to the already maligned industry and a little care in the selection of extras is essential if such ignominy is to be avoided.

The present practice of procuring extra girls requires thorough overhauling. A few extra supplying agencies that are now run by persons of doubtful credentials should no longer be encouraged. But they are there, because they render useful services to certain film studios in addition to supplying the extras. They sign receipts for money which is never paid to them but is actually paid for black market purchases and black market wages. In consideration of this service they are paid a few hundred rupees extra on their 'extra-supplying' bills, from which again, some of the production managers get their own share for passing their bills as presented.

Thus this business of "extra supply" benefits everyone concerned except the "extra" who never gets the wages to which he or she is legitimately entitled. Of the amount debited in the studio accounts towards the payment of each individual extra, hardly 25 per cent reaches the extra himself, the other 75 per cent being the sum total of money paid for other purposes, and that pocketed by the production manager and the agent himself.

In these circumstances one can hardly ever expect educated and well-behaved boys and girls to do the work, although it is both lucrative and agreeable to many such, and until the whole 'extra' machinery is overhauled and cleaned up, the industry cannot help sex-traders mixed up with top ranking artistes and cannot be expected to be immune from the slander that the different Madames and Sultanas bring to it from time to time.

Rehana finds pleasant company in her pet dove in "Sajan", Filmistan's picture now running at the Novelty.

In colourful Gipsy costume Sofia and Anwari make a charming pair in Orient Films' forthcoming picture, "Gulshan".

INSULT TO MAHARASHTRA!

Krishnarao Marathe, the convention-loving die-hard of Poona, would appear to be no longer *persona grata* with literary-minded Maharashtrians who incidentally deserve to be congratulated for bending unmistakably towards progressivism, perhaps for the first time, with anything like a forthright and outspoken decision.

The Marathi Journalists Conference recently held at Nasik voiced its strong and unequivocal protest against the appointment and continuation of old-timer Marathe on the Bombay Board of Film Censors. According to this Conference, the authorities have insulted and defamed Maharashtra by including so reactionary a person as Mr. Marathe in the Censor Board.

Though Mr. Marathe has been all along notorious for his reactionary views, unhelpful, nay antogonistic, to social reform, which asserted themselves in no uncertain terms at the time of the infamous removal of the oft-controversial kissing scenes from Navyug's "Pahili Manglagour", the protest raised by the Nasik Conference has not only echoed a widely shared opinion, but constitutes a crushing testimony to the growing unpopularity of the man and the imperative necessity of relieving him of the undue responsibility in the Censor Board.

In a way, it must have come as a pleasant surprise to many to find that a section of enlightened Maharashtrians is beginning to defy puritanism and reactionary elements. The lead given by the Nasik Conference in demanding the ousting of Marathe is an instance in point and a healthy portent in general.

It behoves the authorities to pay heed to this protest and rid the Censor Board of all reactionary and antidiluvian elements of the type of Marathe. The case of Krishnarao Marathe should thus assume the proportions and magnitude of a test case.

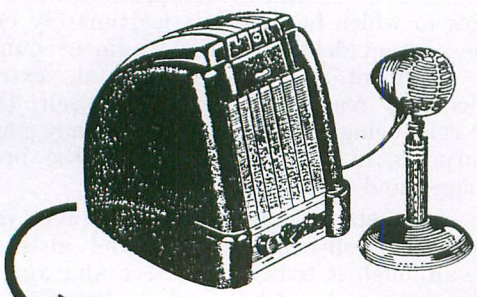
LOWDOWN ON STAR CRAZE!

Ten thousand odd music-loving and star-crazy citizens of Surat who went to hear Shanta Apte singing at a local gathering last month, had to return disappointed with a bad taste in the mouth, with the police resorting to lathi charge to disperse the unruly mob infuriated by the star's blatant refusal to sing in an open pandal. When so timid, innocuous looking and non-violent a community as that of the Surti *lalas* could become unruly and damaging on finding their star-craze frustrated, it is time to take stock of the changing trends across the stardom front!

Star-craze and mob frenzy have been known in the past to create such situations, but strangely enough, they don't appear to have taught any lesson to those who stoop to invite film stars to sing at private functions without forseeing the inevitable repercussions in the event of a showdown.

Apart from the question as to whether or not it is proper for popular film stars to accept lucrative proposals for singing (or dancing) at private functions of the big guns, it is necessary that whenever such a situation arises, both the star concerned and the organisers responsible for the performance should see to it that the gathering does not exceed the bounds previously anticipated and enlarge itself to the proportion of a public affair replete with the customary explosives of the mischief-making mob.

In the case of Shanta Apte and the Surtis, it is said that the former had laid down as a condition precedent that she would not sing in an open pandal. If this is true and the hosts were unable to accommodate ten thousand odd guests (invited



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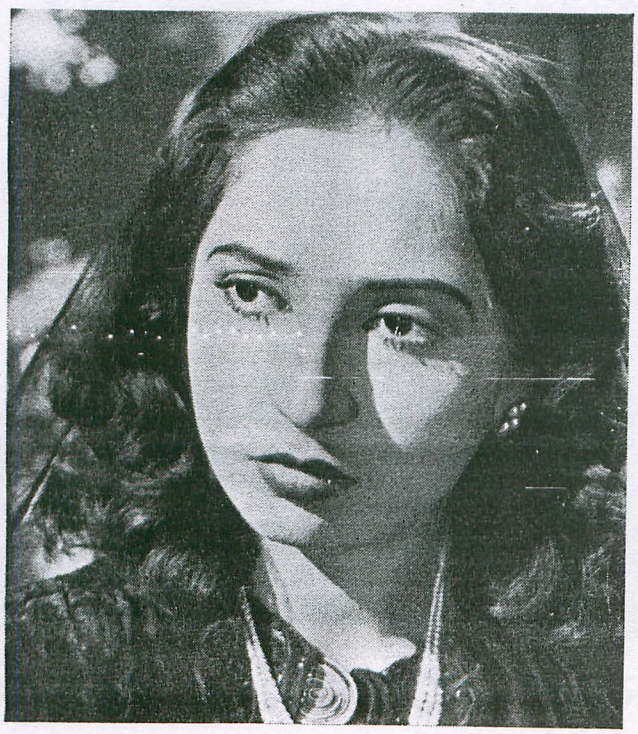
and otherwise) except in an open pandal, it may be averred that they committed a double error by underestimating the wild enthusiasm of the crowd and the temperament of the star!

Those fond of arranging musical programmes of film stars at private functions may do well in future either to avoid the idea of extending to the general public the benefit of their expensive luxury or, if that is perfectly agreeable to the star, to leave no room for excuses or loopholes as would occasion such trouble as evidenced in Surat. Meanwhile, one may well ask: Is Shanta Apte who has made lakhs in her time and is still regarded as a prominent-film-star so much in need of cash that she must go about singing at marriage 'jalsas' for a price—like a common entertainer?

IT WAS 52 YEARS AGO

I wonder how many readers of "filmindia" know the fact that the first cinema show was held in Bombay in the year 1896 by two Frenchmen, the Lumiere brothers—Louis and Augustus, of whom the former died recently. A small theatre was improvised in the Watson Hotel located in the Waterloo Mansion (now the Mahendra Mansion) opposite King Edward VII's equestrian statue (Kala Ghoda) on what is now known as the Mahatma Gandhi Road. The theatre was big enough to accommodate only 200 spectators and the fee per head was Rs. 2|-, a bit less than what we now pay for a fairly comfortable seat in a good Bombay picture-house. They held four shows every day, thus collecting an untaxed daily income of Rs. 1,600 or a weekly net of Rs. 11,200 without having to incur any appreciable expenses on theatre staff or publicity. Many an exhibitor, distributor and producer might well envy this collection today.



Mira Misra is appropriately cast as Sumitra in Associated Pictures' forthcoming Hindi film, "Sabyasachi".

Khurshid (Jr.) is starred in Parker Films' maiden production "Basant Panchami", produced by A. P. Parker.

The movies in those days were described in the advertisements as 'Animated Photographic Pictures', 'The Wonder of the World' and 'The Marvel of the Century'.

Regular cinema shows, however, were started in Bombay only as late as 1907 when a branch was opened in India of the Paris firm of M. Charles Pathe who is still hale and hearty at the ripe age of 82 though he has now retired from the picture business and his name was till very-lately associated with the picture-house at the Lamington Road now known by the name of Swastik under its new Indian ownership.

It may be equally interesting to know that the Excelsior Cinema was first started in a tent with the equipment and films supplied by M. Pathe, and in competition with it an enterprising Indian, Mr. P. B. Mehta started another cinema also in a tent, in the Maidan now known as Azad Maidan, and named it the America-India Cinema, which was later shifted to a pucca built theatre on the Sandhurst Road and admitted spectators for a small fee of annas 2 per head in the lowest class.

So the cinema was brought to the City of Bombay and thence carried to other cities of India, neither by the Americans nor by the British as many in India believe, but by the French, who however, have absolutely no interest in the ever expanding exhibition trade in our country today.

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Editor's Mail

(In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.)

P. B. ASTHANA (New Delhi)

Do you agree with the popular wish that our ambassadors abroad should always wear white Gandhi caps to distinguish themselves?

The caps will look like snow balls in those cold countries and the ambassadors will catch cold every time they step out of their beds.

SURENDRA SINGH C. PARIHAR (Jodhpur)

Why is sometimes Protima Das Gupta known by the name of Pratima Devi?

Pratima Devi is a kind old Khoja lady with a weak, nasal voice. Protima Dasgupta is an attractive 'cub' with nails.

MRS. PREMLATA SINGH (Salkia, Howrah)

What is your laughing volume, Mr. Patel?

Both in anger and joy you can hear me a mile away. I am not a miser.

BABU THANVI (Jodhpur)

Which is your favourite game?

"Filmindia".

In All-India Pictures' forthcoming social, "Pugree", you will see this new starlet, Shashilekha in charming smiles both in her eyes and on her lips.

Do you like the Standstill agreement between the Indian Union and the Nizam of Hyderabad?

Do you know that during the last war the Japs used branches of trees for covering their invasion? This standstill agreement provides the same camouflage for both.

What is the difference between a slap of love and a slap of anger?

Love gives a pat and not a slap.

SUSHILA HAJARE (Bombay)

Can there be some agreeable solution to the refugee problem?

The problem of so many guests coming into an already overcrowded house can't be agreeably solved. There is bound to be sourness in the deal.

In what manner did Mr. Subedar receive your reply?

These big fat boys always get angry when you pull their pants.

What do you think would be the final fate of the holy city of Jerusalem?

The Jews will get it and they will rebuild it and make it beautiful once again.

Can the constitution of a country depend upon the protection of cows?

Not Dalmia's cows, but there are other 'cows'.

P. PRAKASH GUPTA (Bulandshahar)

What do you think of the experiment of co-education in India so far?

Men and women are born to travel together in life. Why shouldn't they be brought up and taught together?

JAWAHIR S. THANVI (Jodhpur)

Why do all producers and directors irrespective of their religion, perform 'muhurt' ceremony of their pictures?

To shell out advances from different provincial agents.

Is Pandit Indra interested in 'satta'?

That's why Chandulal Shah likes him.

K. K. BAIJAL (Kotah)

Is marriage a boon or a curse in these times?

It is a misfortune that hits you in the dark and mocks at you during the day.

K. R. NARAYAN (Bangalore)

Why do men dress well?

Dress is the disease of the mirror. Even a man fancies that a good dress makes him look more human.

RAMA SHUKLA (Rewa)

Who is a better comedian between Dixit and Durga Mota?

Dixit is a superb artiste and knows what is acting. Durga Mota was just a big tub to pass a lot of food and water through. Poor man! He could not act.

RAGHU RAJ (New Delhi)

Don't you agree with me that Mahatma Gandhi was mainly responsible for the slaughter of Hindu men and women in West Punjab?

Gandhiji did not tell the Muslims to slaughter the Sikhs and the Hindus in the West Punjab, nor the other way round in the East Punjab. Counter-slaughter does not stop primary slaughter. On the other hand it starts a vicious cycle which will be endless. If people listen to what Gandhiji died saying, this private slaughter of Hindus can soon be stopped. The individual has no right to break the law even in retaliation.

Don't you agree with me that he who does good comes to the temple gate and he who loves reaches the shrine?

When a capitalist like Birla builds a temple and God resides there, wherein comes the question of doing good or loving any one? When money can build a residence for God why struggle to reach any shrine?

KRISHNA CHANDRA PANDEY (Lucknow)

Can a man forgive his wife for being unfaithful?

Yes, if he can forgive himself for the same offence.

Are you as innocent as you look outwardly?

Don't be an idiot. I left innocence behind during my childhood. Even as a child I was precocious.

Where does peace lie in this world?

Underground or in ashes.

JAYANTILAL RATILAL BHATT (Kandivli)

What will happen if the exhibition of foreign films is stopped for one week only?

We shall miss some pleasant entertainment and the Indian producers shall miss their inspiration.

What is your opinion about the radio programmes of free India?

They are as dull as before bar the speeches of some of our top-line leaders.

A. S. NAIDU (Secunderabad, Dn.)

In these days of important developments, don't you think that newsreels and documentaries should reflect our national culture?

Where is our national culture—in the ruins of millions of homes or in the dead bodies of

WANTED EDITORIAL STAFF

Wanted Editorial assistants and independent contributors of status and education for a grand new monthly national magazine. Staff writers must have experience of condensing and summarizing and turning out original work. Good salaries to reliable persons. Contributors must be specialized writers on different subjects such as politics, sociology, sport, music, international affairs, medicine, science, religion, radio, motion pictures, business, finance, human relations, economics, history, 'women and beauty tips' etc. Contributions will be generously paid for. Please apply stating terms either as staff workers or as contributors, enclosing wherever possible a specimen of writing. Staff artists, cartoon artists, press and social photographers are also required. Apply Box No. 384, Care of "filmindia".

Suraiya gives a beautiful account of her histrionics and her voice in Ratan Pictures' maiden production "Kajal" now running at Roxy.

thousands or in the shameful murder of the world's greatest man?

Why do police officers continue to have the same dress which they were wearing before 15th August 1947?

They are still doing the same work under different masters. Lathis! Tear gas! Bullets!

The desire of actor Yaqub, I am told, is to earn, live and die in India only?

Yaqub has always been a good businessman and a miser in addition.

Does an Indian today feel that he is perfectly safe and well protected by the police?

If the police could protect, thousands would not have been dead today. The police protect you from petty dangers—not from wholesale slaughter.

S. V. KRISHNA RAO (Cocoanada)

When will our crowds learn to behave well in theatres?

We have been an unholy crowd of illiterate slaves for 150 years. We have to learn many things from scratch.

KHODAYAR SHERIAR IRANI (Bombay)

In this world where can you find wise men in the midst of fools?

I am one and practise at 55, Sir Pherozeshah Mehta Road, Fort, Bombay. Hours of consultation between 4 p.m. and 6 p.m. Fees Rs. 100 per hour. No one has paid yet.

S. D. DATAR (Sholapur)

What is the idea of playing music in a marriage?

The tom-toms announce to the world the launching of a new private enterprise.

MANORANJAN DUTTA (Bombay)

What do you think I could see if I had an opportunity to fly over the Ranjit Studios?

You will see the grey wig of Chandulal Shah knotted in wooing Dame Fortune. It is his last flirtation.

M. KAMALUDDIN (Madras)

Does a woman lose her chastity on being simply kissed by a male?

That depends on the woman and the country she is born in. Even after a thousand Christmas kisses, a woman remains a virgin in the West. In India a false rumour is enough to make a virgin commit suicide.

S. B. VAGAL (Bombay)

Do you think that married women who have established themselves in good jobs and are earning an independent income will want to give up their jobs, once their men return from overseas?

Hungry men will quickly set up cradles in the homes and rocking the cradle is still a woman's job.

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M. AZMATULLA (Akividu)

Too much friendship leads to quarrel. Why?

When you come too close to anything you see the rough surface. That's why most of the love marriages fail. Marriages succeed only when both the parties learn to love even the defects of each other.

Nowadays we come across many hen-pecked husbands. Why?

Because modern girls are fast losing their femininity and behave like men.

M. DUTTA (Cawnpore)

When is a husband disappointed?

When his wife becomes a "Communist".

Do our film stars ever weep?

Tears are the lot of all human beings and stars are human beings.

H. L. BAWIA (Poona)

Who is strong in army: India or Pakistan?

Pakistan, where every Muslim is a potential soldier, though we have a much larger army. In India we have too many moneylenders.

S. RAMA RAO (Coconada)

What medicine will help to improve the brains of our producers and directors?

They have malignant tumours in their brains and we haven't so much radium for treating them.

S. A. SYED MOHAMMOOD (Mysore)

Has the producer a 'veto' over the 'no' of an actress?

That 'no' is the final 'veto' if the producer is old and the actress is young.

K. V. RAMANA (Bezwada)

Is the Madras government right in giving Muslims 30 per cent of the government jobs when their population is only 15 or 20 per cent?

Showering special favours is another way of expressing prejudice. The Muslims in India can look after themselves if they are left alone by the Hindus and the authorities and jobs are given on merits.

MADAN LAL BEDI (Cawnpore)

Do the actors gamble?

More than Dharmaraj, the big Pandava, did.

C. MANI MOHAN RAO (Kurnool)

What is the true test of civilization?

Man's behaviour towards man.

K. S. NARAYANA RAO (Vizianagram)

How do you know a dumb woman without questioning her?

A dumb woman would be a blessing in disguise but men are not born with such luck.

B. V. SURYANARAYANA (Bangalore)

Why do South Indian women sit before the threshhold of their houses in the evenings?

Waiting for their "Ravan" to come home and play "Ram".

How can we judge the characters of persons from their faces?

The face is a bad index to a man's character. The face is a man's showroom and as such always well-dressed.

N. K. SUBRAMANIAM (New Delhi)

If the government retrench employees without alternative employment, what will happen?

The employees will become Socialist rebels and will soon make Ashok Mehta a big leader.

Do you now believe that our Congress leaders are also very fond of "filmindia"?

Except Premier Mahtab of Orissa, who wrote and told me so, I do not think any one else likes it. The others have too many prejudices to like anything good of others.

TARO MEHTANI (Madras)

We whole-heartedly endorse your strong protest against the newsreel "Inside Bloody India". Can we readers be of help to you in any way?

My job is finished and now begins the duty of our popular ministers. Write to them and tell them how you feel about the affair.

S. M. BHATT (Wanlesswadi)

How many of the Sound engineers in the In-

A lively dance scene from Associated Pictures' Hindi film "Sabyasachi" now awaiting release.

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dian film studios know what is there inside the equipment they are using daily?

They know the names of all the parts but not one of them knows how to repair them when something goes wrong. The average Indian recordist has no respect for the human voice. He gives it to the crows.

H. NAGESHA RAO MANAY (Bangalore)

What is the difference between 'nude' and 'naked'?

'Nude' is the polite form of 'naked'.

Has any of our film actresses ever given birth to twins?

Twin producers? Yes.

Suppose you are presented with an 'Amarphal' after eating of which, one can be immortal, what will you do with it?

I will throw it away. An eternal accommodation in our film industry is worse than the best reservation in hell.

D. NATARAJAN (Panagarh)

Why are mostly ladies employed as stenographers?

They are neat, good-looking and romantic. Their smiles punctuate the tiresome routine of the day and every one around. of course the men, dresses better and feels better.

Charubala, a rising star plays an important role in Navbharat Pictures' forthcoming social, "Didi".

B. K. JACK (Mercara)

I have a friend, who, though fat, wishes to appear slim. Suggest some means please?

Ask him to keep away from the dining table as much as possible.

Once I get into temper, I feel satisfied only when I have the person hit by me. How should I control my temper?

Next time hit a stronger man. He will cure your temper.

J. LAL THANVI (Jodhpur)

Are you fond of Protima Das Gupta?

In a way that doesn't hurt us both.

What do you think of your own self?

Hell of a lot! Have you any objection?

BHAGNARI R. U. (Bombay)

My friends are in the habit of calling you a 'black sheep' but looking to your frank way of criticism, I want to call you a 'white sheep'. What would you prefer?

It is difficult to keep anything white, clean all the time. Look what our people have done

Are you haunted by dark visions of SICKNESS and SUFFERING and DISEASES which you think are incurable ?

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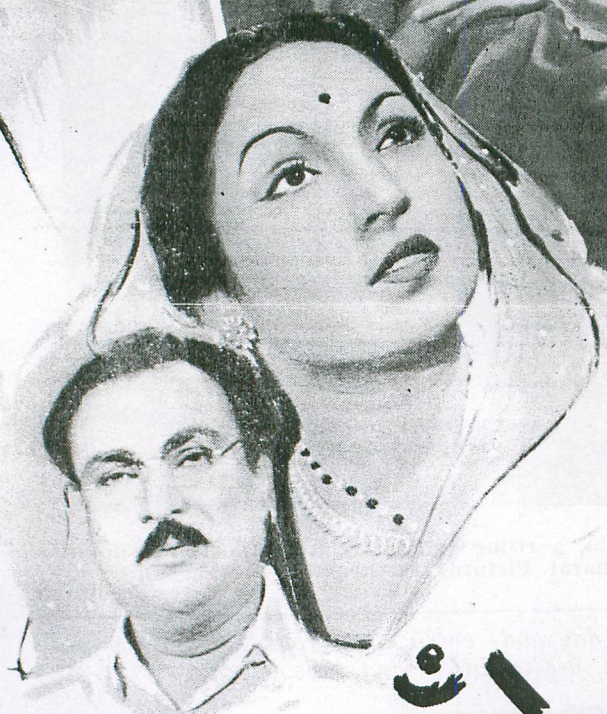

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STARRING:

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☆ SAROJ BORKAR ☆ SHALINI
☆ MOHAN SAIGAL ☆ MASTER RATTAN

DIRECTOR:

ACHYUT RANADE

साजन का घर

STARRING:

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Tripti Mitra and Raj Kapoor have a tense moment in "Gopinath", Shanti Lok Chitra's maiden social production.

to the white Gandhi cap. Black is a convenient colour, it has no shades and its virtue is consistency.

A. RAGHAVAN (Anantapur)

I have seen people over fifty staring at young girls with so much filth in their looks. Is there a way to cure them?

Surdas pierced his own eyes so that desire may not enter the soul through the eyes.

What do you think of the politics in Madras?

They have the colour of the people.

PRADEEP L. TANNA (Kandivli)

How is it that blind people are generally gay and cheerful?

People who can't smile with their eyes smile with their faces to push away the tragedy of their life at least temporarily.

LAXMI VENKATARAMAN (Erode)

What is the reason for my husband's devil dances when he finds me reading your extremely interesting magazine?

So you get double entertainment and the second one without paying for it.

MRS. SUSHILA K. DALAL (Bombay)

What is your opinion about marriage; is it a sacred bond or a mere contract?

I think it to be a sacred and sentimental tie if both the parties love each other. Otherwise it is an Islamic contract.

M. S. SHARMA (Dalmianagar)

Can efficient agitators be efficient administrators?

The jail pilgrims are in office now and there is not much of applause.

ISHWAR V. MAHBUBANI (Bombay)

Who is your best friend and how do you treat him?

No one likes me and if someone does he is superhuman. I criticize people and I can't be both—honest and popular.

How do our present-day ministers—once stagnating in the dark dungeons—feel like now in the palatial bungalows of the government?

Some of them probably feel like sending others to the dark dungeons so that when their turn comes they can also enjoy the palaces with equal zest.

Drinking, dancing and the company of dames —do these lower the status of a person in the eyes of the world?

It does if the purpose behind them has a fishy smell.

P. R. KALA (Meerut)

W. Z. Ahmed has grossly misrepresented Hinduism in "Meera Bai". Such a picture should be banned. What do you suggest?

My job finishes immediately I criticize a picture and point out its defects. It is for our popular governments to take up from where I leave. It is the duty of the government to protect our people and their religious susceptibilities.

RUSTOM D. R. WADIA (Bombay)

In how much time can a layman learn colloquial Hindustani?

There is Hindustani and Hindustani from Saab Log's "Chokra" to the Delhi man's "Huzur". Between these ends is a wide gulf of two centuries.

JITTA BHASKARA RAO (Bapatla)

How can I help if a female refugee comes along to me for shelter?

If she is a child adopt her as your little sister, if of your age marry her provided you are free and she agrees, and if she is old worship her like a mother. Women are useful differently at different ages.

TOPAN L. SHAHANI (Bombay)

I find that the Gujrati community is the most talkative community!

And Gujratis think that the Sindhis have spoiled the landscape of Bombay!

WAZIR CHAND CHOPRA (New Delhi)

Would you mind advising your tortoise shaped friend Seth Jagat Narain to install a better sound

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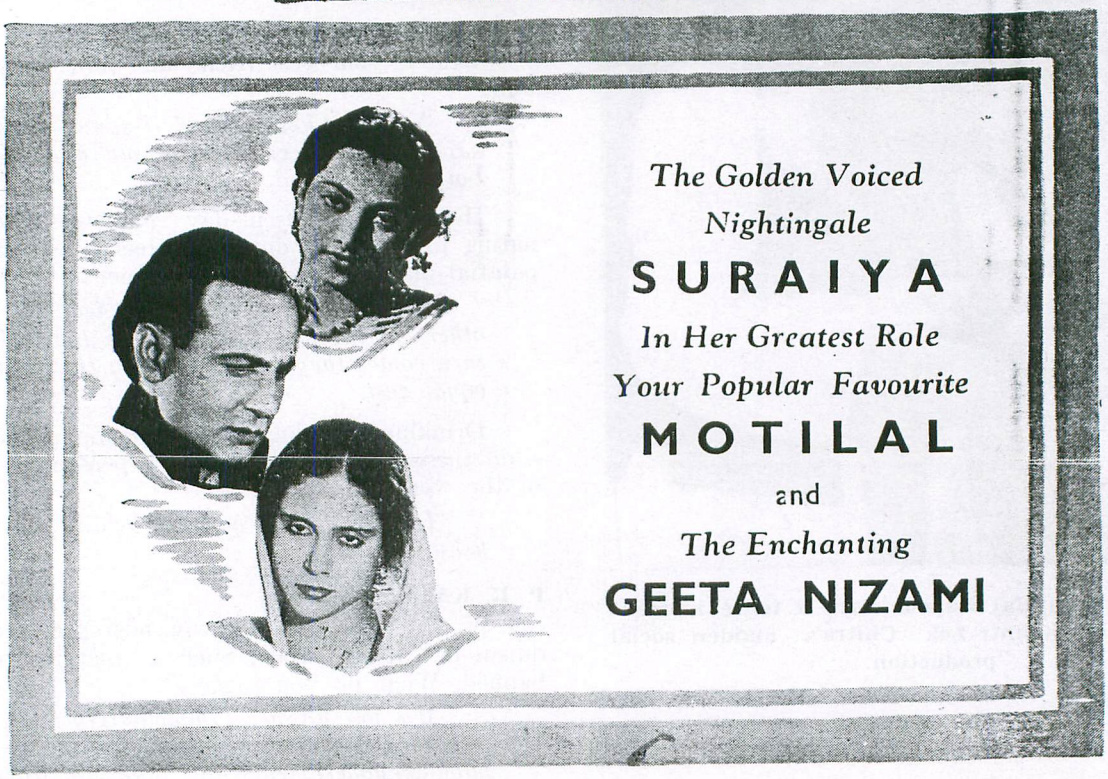

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For Particulars **ALLIED ART PRODUCTIONS LTD.**
BOMBAY 11

system at his theatres and improve them in other respects, to survive in these days of competition?

Friends of that shape are a bit slow in moving. Give Jagat Narain some more time.

KAILASH NATH KAPUR (New Delhi)

What has an average Indian gained by India's independence?

Nothing substantial so far except the privilege to grumble against our present rulers.

Is the Congress really a democratic institution?

It is a democratic institution in spite of some power crazy and autocratic people in it.

Why doesn't our government allow us a liberal use of arms?

Because we are bad shots and might pot the wrong people.

MISS VIJAYA RANI (Meerut)

How do you feel when actresses smile at you?

That's one chance I have not had. They read "filmindia".

Recently I witnessed Mangal pictures' "Jai Malhar" in the Marathi language at the Majestic in Bombay. I hope the censors have banned this picture which is full of murders, rape, kidnapping etc!

Not yet! The picture, on the other hand, is reported to have got the blessings of some provincial ministers. It seems to be an instance of democracy at a discount.

BAL KISHAN (Lucknow)

Why are our favourite producers producing mostly romantic pictures these days when the nation requires something useful?

With murder and arson in the air, our nation needs nothing else but romance at present as an escape from grim reality. My complaint is that our producers do not know what is romance.

SUSHIL C. JAIN (New Delhi)

What is the height of love?

One can reach the feet of God.

Most beautiful women of the world are usually the unhappiest. Why?

In an ugly world beauty is envied and hated.

What will you call it when a girl of sweet seventeen is fast in love with an old guy of seventy?

Filial love. It is a common sight.

S. H. DAGA (Bombay)

What do you think of cinema advertisements on the Sonapur wall in Bombay?

Symbolic of the pictures that die quickly at the theatres these days.

R. KANU (Delhi)

Who popularizes vulgarity—our producers or prostitutes?

Prostitutes absorb vulgarity, producers promote it.

What is political bankruptcy?

Nonsense which politicians talk with their back to the sea (Chowpatty).

MISS SUHAS L. DIVEKAR (Poona)

Why are Madrasi women fond of diamonds?

Not only Madrasi but all moneyed women —bed bugs of rich men—are fond of diamonds. The diamond is a symbol of riches.

Rs. 500 IN 25 PRIZES EVERY MONTH

The following prizes are awarded every month for questions which are considered interesting or elicit interesting replies in the "Editor's Mail".

1st Prize: Rs. 100; 2nd Prize: Rs. 80; 3rd Prize: Rs. 50; 4th Prize: Rs. 40; 5th Prize: Rs. 30 and 20 Consolation Prizes of Rs. 10 each.

A reader can ask as many questions as he likes. Questions should be neatly written or typed if possible. Unless the letters are signed, they won't be considered.

In awarding prizes the Editor's decision shall be final and absolutely binding and no correspondence will be entertained.

The names of the prize-winners will be announced in "filmindia" every month and the prize money will be remitted by Money Order.

PRIZE WINNERS FOR JULY

1st Prize: Rs. 100 to Sushil C. Jain (New Delhi); 2nd Prize: Rs. 80 to A. Raghavan (Anantapur); 3rd Prize: Rs. 50 to Manoranjan Datta (Bombay); 4th Prize: Rs. 40 to H. Nagesh Rao Manay (Bangalore); 5th Prize: Rs. 30 to Miss Vijaya Rani (Meerut) and 20 consolation prizes of Rs. 10 each to the following:—Mrs. Premlata Singh (Salkia, Howrah); Sushila Hajare (Bombay); Jawahir S. Thanvi (Jodhpur); Raghu Raj (New Delhi); S. D. Datar (Sholapur); Khodayar Sheriar Irani (Bombay); M. Kamaluddin (Madras); S. Rama Rao (Cocanada); Madan Lal Bedi (Cawnpore); C. Mani Mohan Rao (Kurnool); B. V. Suryanarayana (Bangalore); S. M. Bhatt (Wanlesswadi); Pradeep L. Tanna (Kandivli); Lakshmi Venkataraman (Erode); Rustom D. R. Wadia (Bombay); Jitta Bhaskara Rao (Bapatla); Wazir Chand Chopra (New Delhi); S. H. Daga (Bombay); Krishna Chandra Pandey (Lucknow) and M. Dutta (Cawnpore). Money Orders are being sent to the prize winners.

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"STOP THIS SLANDER"!

Editor Baburao Patel Thunders From America Appeals To Nehru & Patel To Prevent International Exhibition Of UNO's Libellous Films On India.

Writing from New York, Editor Baburao Patel has sent the following letter by Air Mail to the Acting Editor of "filmindia" on the subject of the last month's editorial "Documentaries Or Defamation":

"Here is the story of my frantic effort to stop these dirty films from being shown to the outside world.

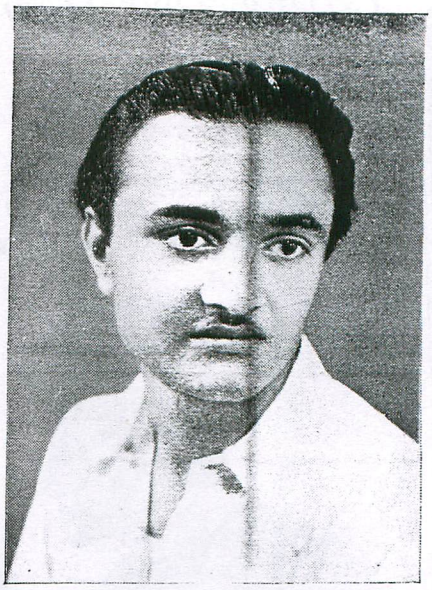
"Sometime during the last week of April when I visited the United Nations Organization at Lake Success, Mr. Jean Benoit Levy, the head of their Film Division and Mr. William Wells, his second in command, made much of me and my family and practically spread the red carpet for us. The whole thing looked very suspicious and very soon I was shown the photographs which Marion Dix had sent from India by air mail.

"I did not know what was coming but on the 3rd May, Mr. Benoit Levy collected a huge gathering of his local American and French friends and invited me to see the three objectionable films *Child, Mother* and *Community*—all with English commentary. In the last film there is a shot of a poor naked villager washing his feet in a pond and walking away from the camera with his buttocks open. Imagine the giggles and the suppressed amusement of the French and American men and women assembled to see these films.

"It was enough to put me into a severe temper and forget my good manners. After the show, I asked the audience to remain in their seats and listen to what I had to say about the films. Short of abuse, which the films richly deserved, I condemned the films completely and told the crowd that it was a dirty attempt by the United Nations to portray Indians as a nation of primitive people whom only the British could control all these years.

"Mr. Benoit Levy and Mr. Wells tried to speak but I just shouted them down as by that time I was completely furious.

They spread the red carpet for Mr. Baburao Patel and his family at the U.N.O. Film Division. Dr. Benoit-Levy, the Chief, is showing advance 'stills' of the three objectionable films produced to slander India.



Recruit Jogindar Singh Varma of Varma Studio, 96, Lower Bazar, Simla, is 20, 5'-5", can write songs and dialogue and is also fond of acting.

"Subsequently I made an attempt to stop these films from being shown to the members of the U.N.O. I failed in this attempt because our representative at the U.N.O. has hardly any status or influence with the U.N.O.

"The film was shown to the representatives of 58 nations, over 300 seasoned statesmen, as proof and justification of the good work done by Mr. Benoit Levy's Film Division. Mr. Benoit Levy asked for more money for the next year after having shown this "wonderful" work to the members of the U.N.O.

"Almost everyone, I am told, laughed at our people and our country. It is a shame that as a nation we have paid for a part of the cost to buy this disgrace.

"Pandit Jawaharlal Nehru and Sardar Patel must stop these films from being shown in foreign countries. I am told that these films will be shown all over the world and millions will see our shame. The negatives of these films must still be in India and they could be frozen there by the Government if the Government acts quickly.

"The Indians who associated themselves in making these films deserve every condemnation."

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IT'S A PICTURE A HUMAN HEART DARE NOT MISS—

Oriental Pictures

Sohag Raat

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Six Years Ago

Indian Films Are "A Shameful Affair", Said H. E. Rajagopalachariar!

"When people wax eloquent on the educational values and possibilities of films, I think they are making a rather tall claim. The screen is far too much a quick business for educational work. For real teaching and learning the personal touch is essential. I believe in face-to-face teaching only. At best films could be good supplementaries".

This is what His Excellency Chakravarty Rajagopalachariar, Governor-General of India, said six years ago, in October 1942 to "filmindia's" representative. He also added, however, "There is nothing in the world that does not teach...so the film can teach. Even a bad film can teach you what a good film should be like."

He further said, "Films should be content with entertaining people. In that respect they have a good deal to do. They should aim at providing good fun. I am not a kill-joy. I do not object to fun at all. But what crude and monotonous things we get under the false claim that they are giving something new and different every time! I have not seen more than half a dozen films in my life. Perhaps it was my misfortune that the Indian ones I saw proved boring. I hope they don't make all films in that way and I hope I am not unpatriotic when I say this, but it is hard to ask people to enjoy and laugh for the sake of swadeshi when you are out for a couple of hours' fun in a theatre. You cannot continue to be a politician all the time".

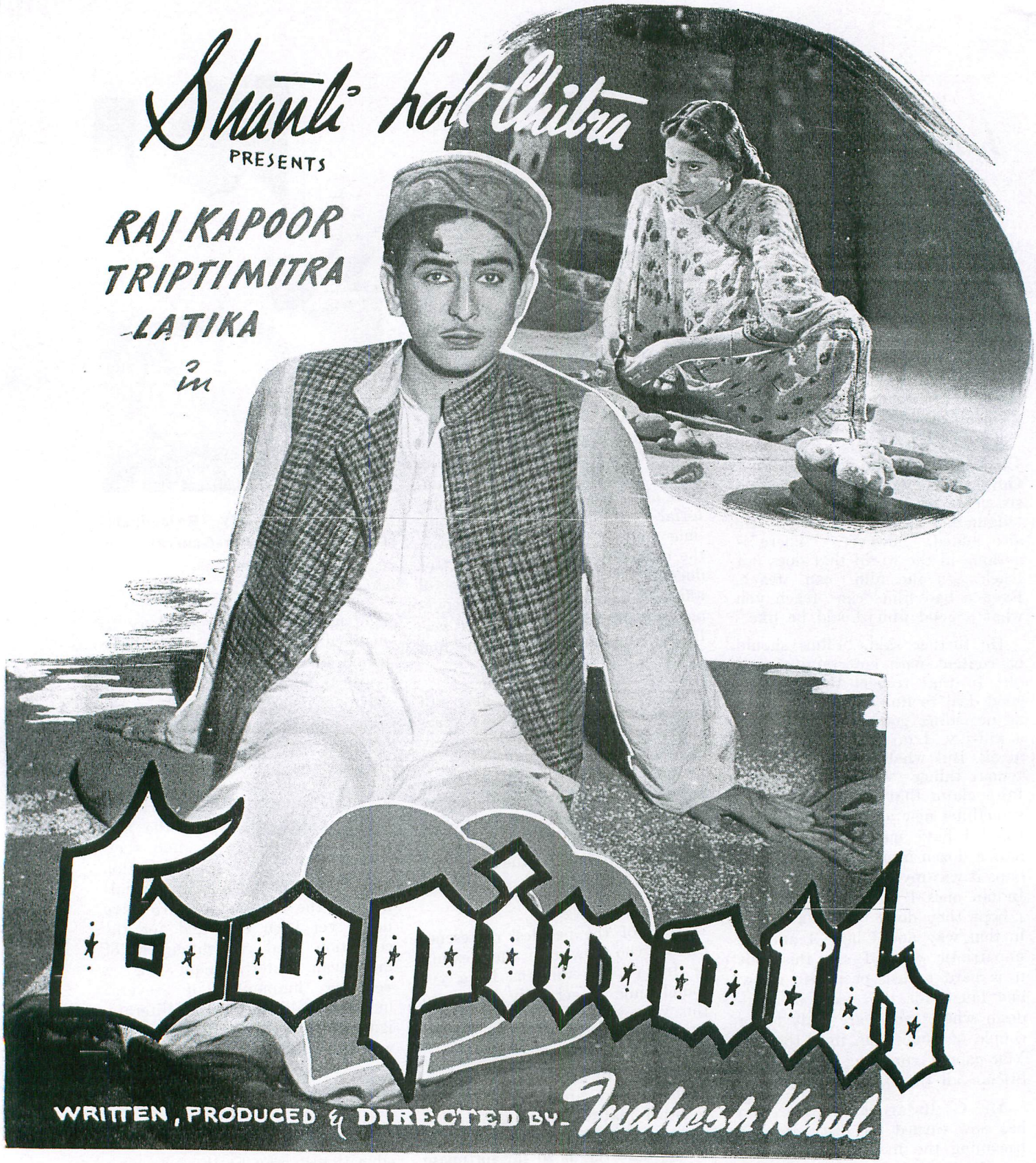
Mr. C. Rajagopalachariar, who has now earned the distinction of becoming the first Indian Governor-General of the Indian Union, may have changed his political views during the last six years which were the years of a great revolution in this nation's political life, but there is hardly any reason to believe that he has changed his views on films. It would be interesting, therefore, what he said then to "filmindia's" representative about our film stories. Said he, "The stories from the *Puranas* that we have heard from our childhood from our grandmothers are too grand and too shrouded in mystery for their representation in films. I get a feeling of pain and torture when I see somebody or the other becoming Rama and Krishna and Narada. It is all so repulsive. In their pictorial representation, these sublime characters are ruined. And the crude sex-appeal that is introduced! No, it is all a shameful affair and I refuse to encourage the propaganda for these celluloid Ramas and Krishnas and Naradas."

If, as I hope, Rajaji has still retained his views of six years ago (and at his age people rarely change views), we have reason to be happy about his selection as our first Governor-General, for we can hope that from the high office he now holds, he can do a great deal to improve the quality, standard and level of Indian films.

None of the peoples' representatives who now rule the destiny of India's 300 millions have yet found time to seriously look into this very important subject which has so much to do with the mental, moral and social aspects of the life of these teeming millions. Perhaps they are busy attending to other matters of a much graver nature. The Bombay Presidency alone, however, is so far fortunate in having a Home Minister who is carefully and diligently studying this subject and seriously trying to make drastic improvements in our films. But since now we have a Governor-General whose views on Indian films are so enlightened and radical, we may be justified in expecting that he would find a little time from his political activities to devote to such an important matter as the films and take real interest in bringing about such reforms in them as have been needed for a long time and as could be brought about only by authority in a country like ours where the film producers have always had their eye on the box office collection and where the mighty potentialities of the motion picture have never yet been exploited for the education and enlightenment of and clean entertainment for a seething humanity of several hundred million poor, illiterate, ignorant, and neglected men and women.

H. E. Chakravarty Rajagopalachariar, Governor-General of India.

Let us hope, then, that India's first Governor-General from the Indian soil, who is already a great philosopher, social reformer and educationist may be the first man in that high office to make use of such a powerful instrument as the film in the proper way and sweep the film industry clean of all the filth and dirt and trash that have been painfully stinking within and about it for so many years.



When 'Love' comes to roost and battles with 'Desire' – each moment becomes a lifetime.....

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OUR WOMAN'S PAGE

Stay Stylish While You Have A Baby

By

Joy Linden

After the first flush of happiness and pleasure at the knowledge of the expected event, having a baby brings many problems. Among them is the question of suitable clothes which the mother-to-be can wear during the months preceding the actual birth.

Many women are more sensitive than they need be about their appearance during this time, but carefully planned dressing is necessary if the expectant mother is to look attractive up to the last moment, and in this a little advice and encouragement are always welcome.

Provided everything is normal, women will find that so far as appearance is concerned they have never looked better. Their skin is usually soft and clear and their hair takes on an added lustre. This is naturally an asset which combined with the right dress sense can be exploited to advantage.

Modern methods now assume that the mother-to-be will continue to lead a normal life and with due care will carry out her usual duties. She will go out, entertain, shop and continue her household tasks. In fact, normal exercise and plenty of fresh air are of the greatest benefit to her. On this assumption she will naturally appear in public as frequently as before, and so a certain amount of skill and thought in the choice of her clothes will repay her.

It is well for her to take stock of her present wardrobe and decide on which clothes can be easily adapted or worn comfortably without strain during the following months. Jerseys, blouses and skirts often prove unsuitable after the first few months. The former are too figure-revealing, giving a strained look to the bosom and a skirt, of course, cuts across the waist at a point where fluidity and smoothness are essential.

Attention should therefore be given to any one piece dresses which she may possess. Fortunately, the present fashion for soft draping and unpressed pleats is an advantage and any dress with these features will probably be wearable for part if not all the time. With a slight adjustment of the waist, which any good dressmaker can do, fullness and drapery can be temporarily regulated to allow for a gradual increase in size.

There is usually one good shop in her district, or a large store with a department specialising in maternity wear, and it is an economy to buy or be measured for one properly designed maternity dress. If she can afford two, so much the better, for from a psychological point of view it is a good thing to be able to ring the changes. The monotony of wearing the same dress day after day has a depressing effect and encourages an inferiority complex at a time when serenity and good spirits should be preserved. However, if strict economy has to be studied one well-designed dress of becoming colour and suitable design can be sufficient with the aid of accessories and one or two carefully chosen garments from her permanent wardrobe.

In planning a wardrobe for this special period there are several simple rules to follow for preserv-

Munawar Sultana is shocked at something she did not expect in "Meri Kahani", Super Team Federal Productions' maiden picture.

K. Evanova and Boris Chirkov in "Glinka", a Russian picture to be released through Diamond Pictures, Ltd.

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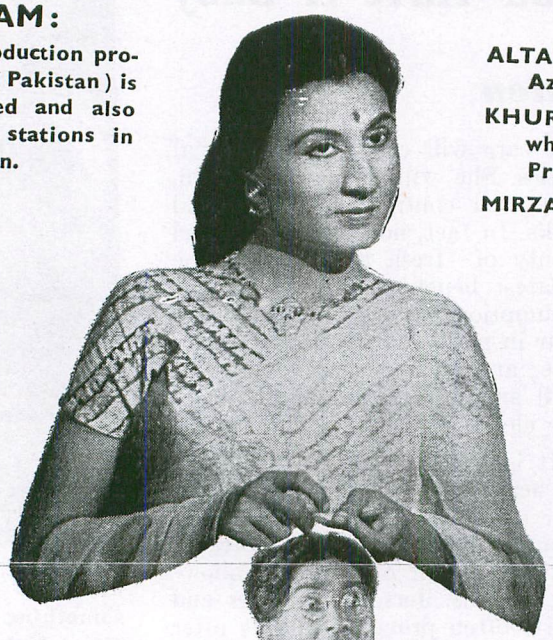

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ALTAF (Handsome hero of Chheen-le Azadi).

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ing a quiet elegance of appearance. Avoid anything that is too bold or will focus attention at any point, such as a too wide belt, an oversized pocket or too voluminous a sleeve. Bright colours, broad patterns, plaids, checks or stripes tend to make the figure much larger. Small designs, pin-spots, tiny checks or neat all-over floral patterns are a happier choice. Rows of buttons down the front of a bodice should also be avoided.

A too short dress, an irregular hem or a close-fitting dress seeking a slim effect can be grotesque. In fact the hem of a frock must be carefully watched and it is a good plan to keep this one inch lower than the prevailing fashionable length, at such a time.

As to the actual design of a maternity dress, there is a wide choice, for special thought and skill is now given to this type of garment, and no suggestion of dowdiness or monotony is allowed to creep into the contour of the present-day dress.

Simplicity of line is the aim, the front of the dress can fall straight with concealed wrapover, which can be let out gradually from an adjustable waistline. Alternatively one or two soft unpressed pleats are folded strategically under a self-fabric belt or gathers are caught in at the back by elastic, which automatically allows the dress to widen progressively. As an alternative to the side fastening, some dresses are neatly zippered up the back to just below the waist.

The fashionable cross-over line, seen on so many dress bodices sometimes is ideal, as it gives the necessary freedom. Similarly the broad square neckline in which can be worn a lace or pique gilet is very becoming. A soft, not too full sleeve, gathered into a narrow wristband, is a good feature for a longsleeved dress.

A pinafore frock, with a long cross-over opening and a soft loose pleat running over the shoulder, its fullness caught into a narrow belt, is a most practical choice, for it will keep your secret and at the same time keep you in step with fashion. Under this can be worn many blouses which other wise would languish by reason of their unsuitability.

A full length coat is another essential possession, and here again the present new style is kind to the expectant mother. The straight falling swagger, with loose flared or pleated back is just the right kind of coat. Materials are light and smooth and soft neutral shades predominate, another point in its favour, for it is advisable to wear light-weight materials both for outer and under garments.

Warmth and lightness of clothing should be studied, for as the months go by the exertion of exercise may cause overheating and weariness if clothes are too heavy. It is better to wear a little extra light weight woollen underwear, with a fine woollen dress rather than a heavier weight dress and topcoat.

Also, a good maternity belt is a great support and help to the figure. It is worth the extra expenditure for the expectant mother to be measured for one at the same time as she chooses her dress. The line and fit of this will depend to a large extent on a good foundation.

One last word about hats. Overtrimmed or funny-looking hats should be avoided. The classic style is best. They can be large or small according to height, but their soft lines are feminine and becoming and need little trimming.

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SHASHI—

Having attained stardom overnight by her commendable performance in "Doli", this lovely girl, Shashi, is now starred in All India Pictures' forthcoming social, "PUGREE", a Famous release.

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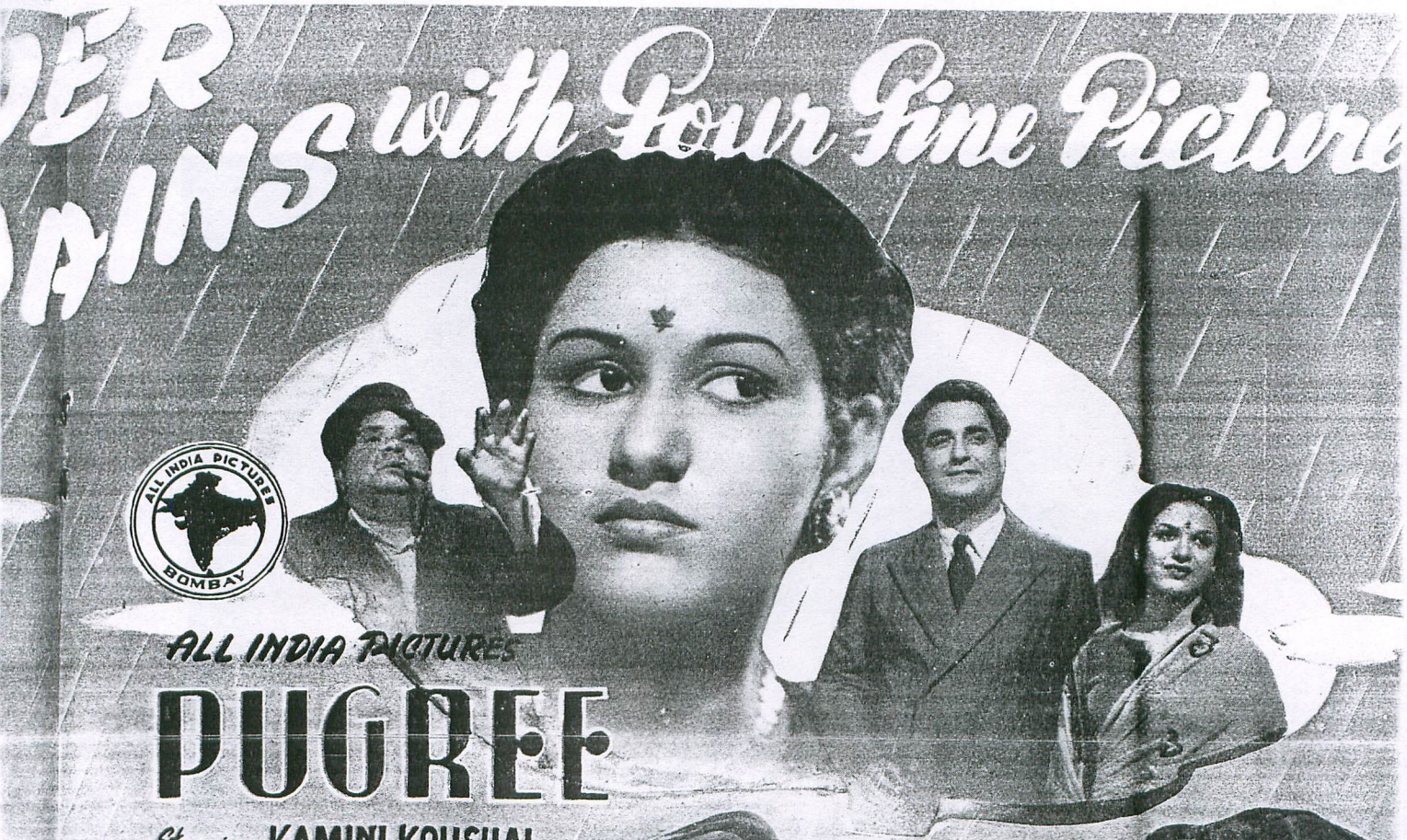

ALL INDIA PICTURES

PUGREE

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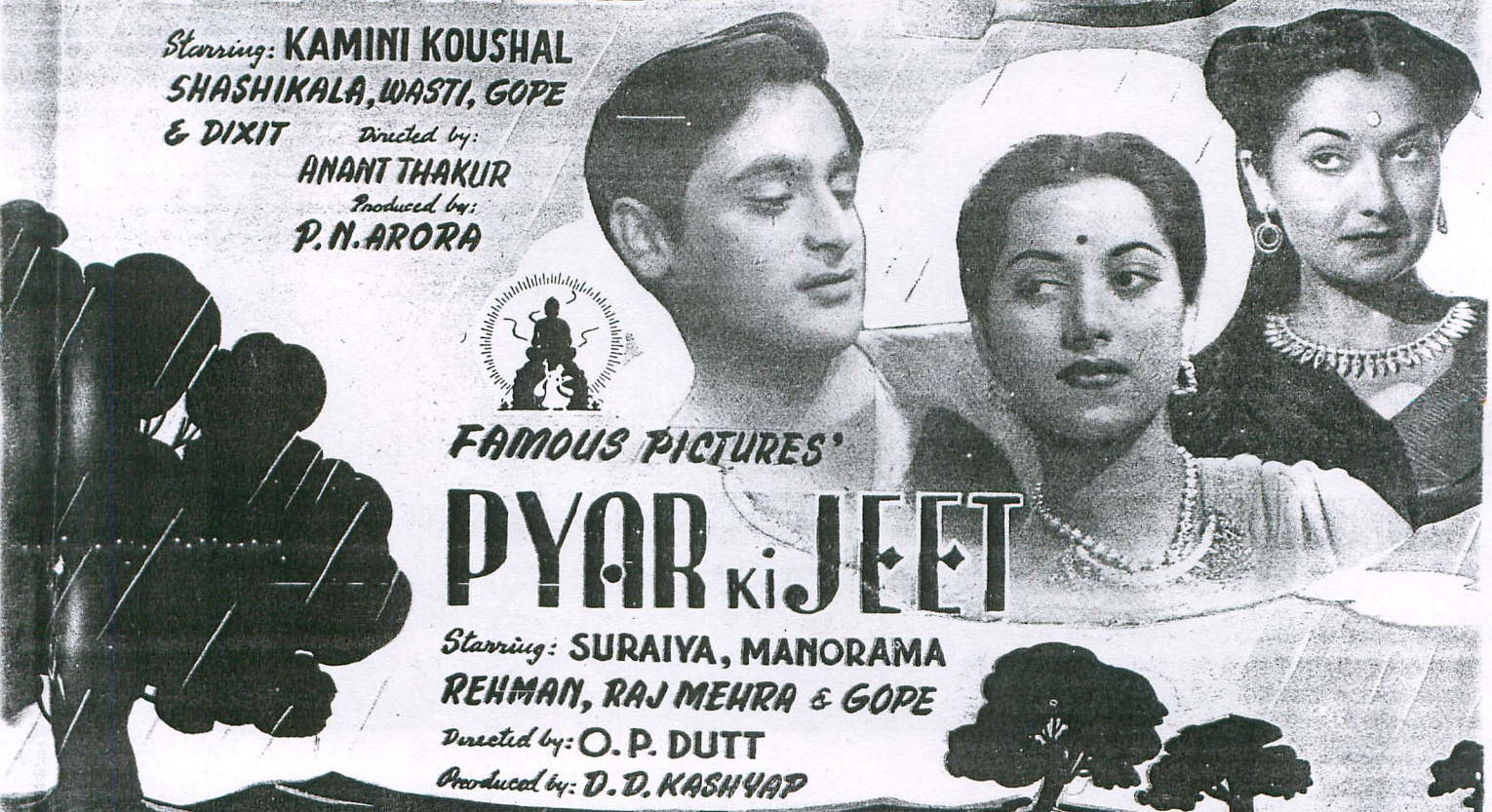

FAMOUS PICTURES'

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Starring: SURAIYA, MANORAMA
REHMAN, RAJ MEHRA & GOPE

Directed by: O. P. DUTT

Produced by: D. D. KASHYAP

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&

★ MUNAWA
SULTAN
—In The Most Human, Compe ing & Touching Role- - -

IN

Super Team Federal Productions' Maiden Social

MERI KAHANI

☆ *Produced by:* **SHARAF**

☆ *Directed & Photographed by:* **KEKI MISTRY** (Courtesy: CENTRA STUDIOS)

WITH

PROTIMA DEVI, SANOBAR, LEILA KUMARI, SANTOSH KUMAR, BHUDO ADVANI, RAMESH SINHA, MURAD KHAN & WASKER.

Dialogue:- **Wahed Qureshi**

Music: **K. Dutta** (Koregaonkar

Controller of Production
A. K. SAWANT.

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MERI KAHAN

Written, Directed & Produced
BY
SANTOSHI

SULOCHANA CHATTERJEE - BALWANT SINGH

Radhakishan - Mumtazali

Ramsingh, Tewari, Sajjan, Jawahar Kaul, N. Shanker, Babaraja, Karadkar, Nirjan, Madan singh, Mona, Neelam, Dulari, Satyarani

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OUR REVIEW

Beautiful Colour Films From Soviet Union

"The Stone Flower" And "Triumph of Youth" Should Be Shown To Every Boy And Girl In The Country

Most of the Indian cinegoers who are fed on the dope from Hollywood are under several illusions regarding the world of films.

The first of these illusions is that *good* films are made only by the American producers. How untrue this is has recently been proved by Italian, French and Russian films winning prizes for artistic and technical achievement in international film festivals in competition with the Hollywood product. Some of these films (e.g. *Open City* from Italy) have established box-office records even in New York, thus beating Hollywood at its own game, on its home ground!

The second illusion, fostered by Anti-Soviet propagandist, is that *all* Russian films are dull propaganda reels, devoted to singing the glories of Stalin and the communist ideology. Not many Russian films manage to get shown in India but those that have been seen—e.g. *Professor Mamlock, Childhood of Maxim Gorky, She Defends Her Country, Law Of The Great Love, Four P. M. After The War*—show that there is a great variety of Russian films, ranging from light musical comedies and romantic melodramas to serious political documentary films.

Elena Derevschikova renders a brilliant performance in "The Stone Flower".

BEAUTIFUL FANTASY

Take, for instance, the colour film "The Stone Flower" (*Pathar ka Phool*) which has been dubbed in Hindustani. It has been previewed by a number of critics, journalists and public personalities, including the Prime Minister of India, Pandit Jawaharlal Nehru, who greatly enjoyed and appreciated it. Not even the most rabid enemy of the Soviet Union can find anything to criticise in this film which is a beautiful fantasy, photographed in brilliant colours, based on a folk fairy tale. It is the story of Danila, a peasant boy who learns the craft of stone-carving and creates beauty and life out of the soulless stone. If this film glorifies anything, it glorifies the artisan who is devoted to his craft. If it has a message, it is that the humblest worker can find beauty and poetry in his work, provided he applies himself to it with diligence and earnestness.

For the rest it is an enthralling fairy-tale with special appeal for the young boys and girls who will not only enjoy it but learn something from it.

The acting, as is usual in Russian films, is natural and life-like, particularly good performances having been contributed by Vladimir Drujinkov (as Danila) and Elena Derevschikova (as Katya, Danila's sweetheart). Alexander Kleberer, as the old story-teller, is convincingly garrulous, but Nikolai Temyakov as the nobleman gives a performance that is stylized—more a caricature than a portrayal. (This seems to be a general weakness of Soviet actor's treatment of bourgeoise characters).

"THE STONE FLOWER"

Producers: Mosfilm Studios

Language: Hindustani (dubbed version)

Scenario: Pavel Bajov and Ivan Keller

Music: L. Schwarts

Photography: Feodor Provorov

Cast: Vladimir Drujnikov, Elena Derevschikova, Tamara Makarova etc.

Directed by: A. PTUSHKO

Technically—in the matter of colour photography, sets and special effects—the picture is a delight and an achievement. The dubbing of Hindustani dialogue has been very well done.

"TRIUMPH OF YOUTH"

Even more inspiring than the full-length "The Stone Flower" is the newsreel "Triumph Of Youth" which records, in brilliant natural colour, the Annual Sports Festival of the Soviet Union. This festival is more than an athletic tournament—it is a manifestation of the bubbling spirit of youth, of the colourful variety of cultures in the Soviet Union, of the achievements of the 30-years old Soviet State. And this film is much more than just a newsreel—photographed by 35 crack cameramen, it becomes a beautiful poem in colourful celluloid. Its theme is: Youth. Its appeal, therefore, is ageless and universal.

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GREAT FIGHT FOR FREEDOM

SHAHEED

Written and Directed by
RAMESH SAIGAL

Starring: **KAMINI KAUSHAL · DILIP KUMAR**
CHANDRAMOHAN · V. H. DESAI
and **LEELA CHITNIS**
With: **RAMSINGH · S. L. PURI** ETC.

Music: **GULAM HAIDER**

Now the frenzy of Filmgoers in several Cities

Sajan

Produced and Directed by:
KISHORE SAHU

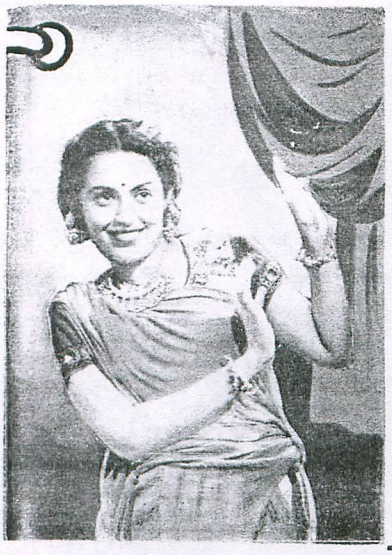
Starring:-
ASHOK KUMAR · REHANA
with: **RANJIT KUMARI · R. GUPTA**
S. L. PURI · LEELA MISRA

Music:
C. RAMCHANDRA

AWAIT Santoshi's next under Filmistan banner

SARGAM

LISTEN! THESE ARE Filmistan's FORTHCOMING ATTRACTIONS



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Direction: SUBODHKUMAR
Lyrics: SANTOSHI
Music: C.RAMCHANDRA

---

②

NADIYA-KE-PAR

Produced and Directed by: KISHORE SAHU
Music:- C.RAMCHANDRA

Starring: KAMINI KAUSHAL, DILIPKUMAR,
With: MAYA BANERJI, DAVID, SUSHIL SAHU, GULAB, RAMESH GUPTA, HARI SHIVDASANI, SAMPSON TIWARI, ANANT PRABHU.

---

③

ACTRESS

Directed by: NAJAM NAQVI
Story K.A.ABBAS
Music: SHYAM SUNDER

Starring:- REHANA, PREMADIB, MEENA,
With: DAVID, MISRA ETC.

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OUR REVIEW

Sadiq Makes A Debut As Independent Producer

Ratan Pictures' "Kajal" Is No "Ratan"!

M. Sadiq, the prize *chela* of A. R. Kardar, the wonder boy who hit the headlines with his first directorial venture, "Ratan", and who, ever since, has been cashing on that in one mediocre picture after another, has at last achieved the status of an independent producer. Backed by the money of Malika Pukhraj, he has started his own production company, Ratan Pictures. The name of the company, one presumes, is there to remind us that he who made one "Ratan" might also make another. Might! But he hasn't. "Kajal" is no box-office smasher, even though it is far from a flop. It would have been better if he had not invited comparisons with "Ratan".

ECLIPSE OF MADHOK

What prevents "Kajal" from repeating the triumph of "Ratan"? Sadiq reveals a surer grip of technique, a maturer directorial hand, in his handling of "Kajal", compared to which the direction of "Ratan" was amateurish. The technique—photography, sound, editing—is definitely better. Suraiya lacks the poignance and depth of Swarnalata's performance but she is a good artiste in her own rights and has an appeal of her own. The songs are from the pen of the same Madhok, that magical melody-maker who is supposed to turn out song-hits on his matchbox-drum by the dozen every day.

But, after seeing—or, rather, hearing—"Kajal" and other Madhok masterpieces (e.g. *Gaon*), one has to come to the conclusion that, while he never rated any kind of literary position, Madhok has even lost the trick of turning out popular songs and tunes. Over confidence, pampered vanity and mass production have been the undoing of the Madhok "genius".

TWO STORIES IN ONE

Not only are the songs of "Kajal" no patch on 'Ratan' (for which music director Ghulam Mohamed, that much-boosted assistant of Naushad, must share the blame), but the story itself is a mediocre, patched-up business. It lacks compactness, sustained emotion and plausible characterisation. Wasti, as the spoilt son of a judge, a drunkard and a wastrel, acts with his usual boyish frivolity which ill suits a man of his size and age. Any way, he carries it off by his rather engaging playfulness and cocksure mannerisms. He is supposed to be about to marry a 'respectable' girl when he falls in love with a gypsy dancer, played by Suraiya, who dances with delightful vivacity, even if without the most elementary rudiments of the terpischorean technique. The love develops to sublime heights within a night (Quick work, brother Wasti!) and, thanks to the old gypsy (played well by Gope), the lovers are united in holy wedlock. But the pair are driven out by the irate judge—who is none but our old friend, Hari Shivdasani, and it is a rare treat to hear lectures against the 'demon of drink' from the lips of this great professor of alcoholics. Left high and dry, without a penny but with a pretty wife, Wasti is up to his tricks, he forges his father's signature on a series of cheques and, after having provided a tonga and pan shop to his gypsy friends and a mansion worth lakhs to his wife and pa-in-law, he resumes his researches in alcoholics. Drunkenness leads to murder, the old judge has a heart stroke, Wasti goes to prison for life, and Suraiya starts a new life in a far-away city, under the protection of papa Gope.

"KAJAL"

Producers:	**Ratan Pictures**
Language:	**Hindustani**
Story and Screenplay:	**M. Sadiq**
Dialogue:	**Azm Bazidpuri**
Songs:	**Shakil Badayuni**
Music:	**Ghulam Mohamed**
Photography:	**R. L. Nagar**
Audiography:	**P. S. Misra**
Cast:	**Suraiya, Wasti, Gope, Jayant, etc.**
Released At:	**Roxy Cinema, Bombay**
Date of Release:	**29th May, 1948**

Directed By:
M. SADIQ

Ashok Kumar and Rehana make a romantic pair of youthful, cheerful gipsies in Filmistan's picture "Sajan" now running at the Novelty.

Shyam, the handsome playboy, is starred in "Aaj Aur Kal", a comedy of the future.

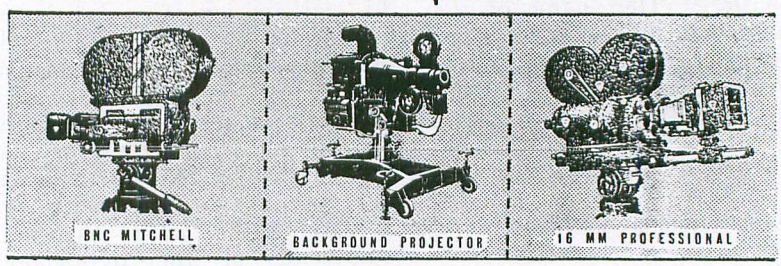
Now story number two starts. Before going to jail, the erring husband had presented two children to his wife, and these, in the course of years, grow into manhood and maidenhood. The boy is to be married to the daughter of a big seth. The engagement party is on. Once a gypsy caravan passes. And, lo and behold, the deformed drummer of this group of dancers is none other but the jailbird husband. Suspense. Psychological conflict. Background music. Will the wife allow her husband to smash her children's chance of happiness by casting his evil shadow over their home? But he is a crook, intent on blackmailing his own wife, determined to ....But does he succeed? No. Bang. There is a shot. Who kills whom? See the rest on the silver screen.

It should be obvious that the bifurcated story can have little emotional or dramatic grip. Sadiq's slick direction and scenario manipulation do mend matters to some extent but do not succeed in overcoming a basic weakness.

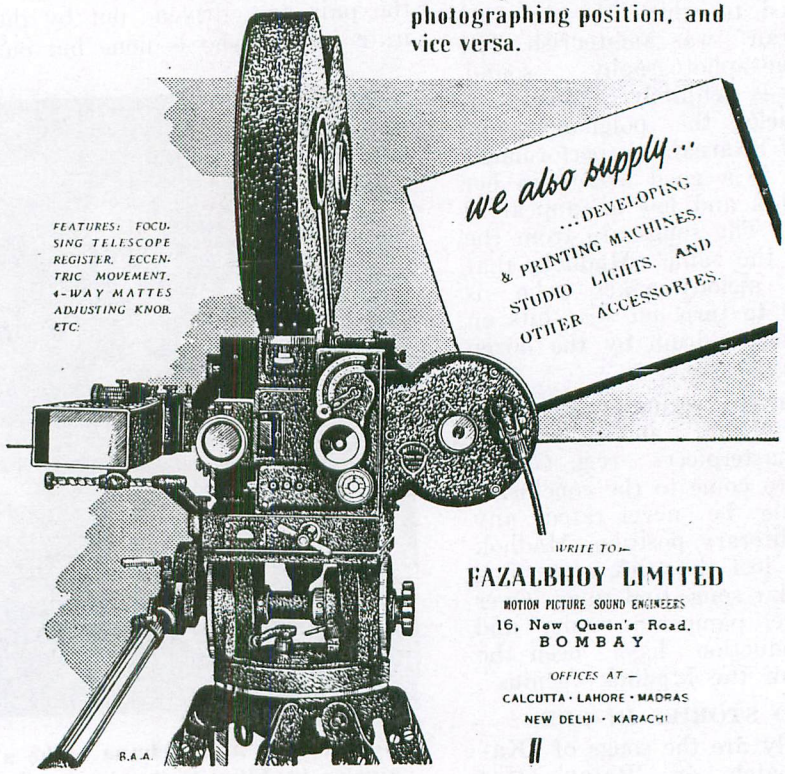
THE BABY MUST GROW UP!

Suraiya's performance needs a few remarks. This young artiste, who precociously started acting at too young an age, has the makings of a fine actress. But the too-quick success seems to have warped her faculties of progress. There are few artistes of her versatile talents—in acting, singing and dancing (of sorts). She has youth, vivacity, and by now she and her make-up man and photographer have even overcome the handicap of plain looks. But she seems to have been taught by someone that acting means "eye work"—that strange ritual of flapping the eyelashes which she has mastered even more than any other actress. During the latter part of "Kajal" she tries her best to look her part —a middle-aged woman—but she only succeeds in looking like Suraiya made-up with grey hair and glasses for a drawing room play. She lacks that intensity of a life of frustration and concentrated devotion to her children that the role demanded, and which artistes like Swarnalata, Mehtab, Jamuna or Molina could have provided. Suraiya has still to work hard to reach their ranks. But a nineteen-year old girl need not worry on that account. She has plenty of time to catch up with her seniors.

Mitchell UNSURPASSED IN QUALITY & EFFICIENCY



Light, easy and noiseless in operation, the Mitchell (NC) Camera (featured below) is designed to meet the exacting requirements of Studio photography. It is a light, easily handled camera and contains the complete film-moving mechanism mounted upon dovetail tracks for shifting from focusing to photographing position, and vice versa.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"Toote Tare" Is Commendable Maiden Effort

Intelligent Story And Good Acting Make The Picture Interesting

"TOOTE TARE"

Producers: **Omar Khaiyam Films, Ltd.**
Language: **Hindustani**
Story, Scenario and Dialogues: **Sultan Siddiqui**
Songs: **Anjum Pilibhiti and Rafiq Ajmeri**
Music: **Shaukat Ali**
Photography: **Jal Mistry**
Audiography: **B. N. Sharma**
Cast: **Shamim, Mridula, Harish, Kanhaiyalal, Sheikh Mukhtar etc.**
Released At: **Royal Opera House, Bombay**
Date of Release: **4th June, 1948**

Directed By: HARISH

It is seldom that we get an intelligent story for an Indian film, for most of our story writers are not capable of writing on any subject other than the boy-meets-girl affair and the triangle which involves either two boys falling in for the same girl or two girls for the same boy.

"Toote Tare", therefore, is a welcome relief from the nauseating stuff usually presented by the Indian screen with the one and the only story told in a thousand different ways. This picture has a novel theme, admirably free from the usual nonsense and a very sensible one at that. For once, it has something to do with the stark realism of life instead of the *Koels, Papihas, Sajan, Sajani, Chand* and *badal.*

A zamindar's son, Swarup (Sheikh Mukhtar) falls in love with a village maiden Radha (Shamim) and secretly marries her during his sojourn in a small village after having taken his I.C.S. examination in England and returned home. The zamindar (Murad), when informed of this, naturally gets enraged and acting under the advice of and assisted by an old friend, Diwan Madanlal (Kanhaiyalal) diplomatically plans to have the marriage automatically annulled. Under pretext of his own illness he calls away Swarup from the village and while at home Swarup, on learning the news of the illness of his younger brother who is in England, volunteers to rush to England to look after the brother, and although he is anxious to see Radha before sailing, he is pressed for time and depending on his father's promise to get Radha quickly brought home from the village and properly looked after during his absence, sails for England.

The zamindar's plans are well-laid. No letters written by the loving couple reach anyone of them as they are intercepted and destroyed by the zamindar's servant. When Radha, after all, does come to the zamindar to claim her proper place as the mistress of the house she is summarily turned out by him with the assurance that Swarup had already forgotten her and probably married another and she would do better to forget him. Cursing her own lot and repenting the mistake she had made in marrying a man from an aristocracy much above her own low station in life, Radha wanders from place to place in search of honest employment but is turned out from everywhere. She finally finds refuge with an equally unhappy woman where she gives birth to Swarup's child—a daughter.

On his return from England Swarup is told by the family friend Madanlal of Radha's faithlessness in making good from the house with cash and jewellery and while Swarup is thus made to repent for his folly in choosing as wife a girl from the lower ranks of society, an old maid servant of the house, who knows the truth, reveals it to Swarup and he then determines to find out Radha even from the remotest corner of the world.

Years roll on; Swarup's unsuccessful search for Radha conti-

Smriti is not frightened by the late gigantic Durga Mota in "Nek-Dil", Light House Pictures' forthcoming film, distributed by the Screens.

Their romance in the green fields, treading the tough path of traditions arrived at the altar of marriage but.... the wicked eyes of the old man shattered their dreams to pieces.

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COMES WITH A LILT ON
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Maiden Musical Extravaganza

PAPIHA-RE

Co-Starring:
AMARNATH - ASHA POSHLEY

Direction:
DAWOOD CHAND
('ARSI' FAME)

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YOUR HEARTS
WILL BE
FILLED WITH
JOY & YOU
WOULD LIKE
TO HEAR
THE SONGS
OF THIS
PICTURE AGAIN
AND AGAIN

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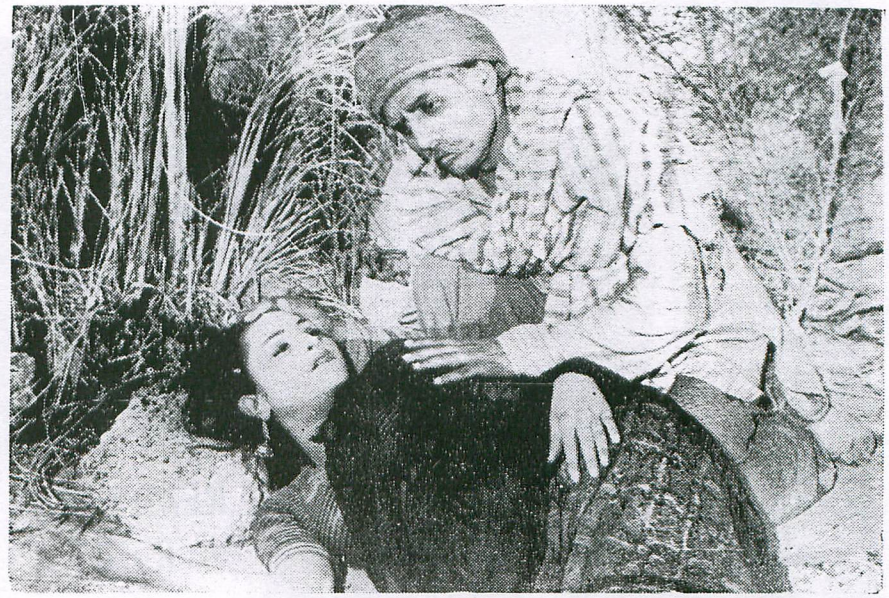
nues; and meanwhile Radha's daughter Roopa (Mridula) grows and becomes a lovely maiden attending college where she falls in love with a classmate, Prem (Harish), an orphan picked up from the streets by Swarup and brought up like his own son.

The love affairs of these two youngsters bring about the meeting of the long separated Swarup and Radha in some what strange circumstances; the misunderstanding that kept Radha away from Swarup for 18 long years is cleared and the picture has a happy ending with Prem and Roopa being married and Swarup and Radha being reunited after a long and painful separation.

Sultan Siddiqui deserves compliments for conceiving such a sensible story and developing it so logically and smoothly throughout. Things do not "happen" in the story to suit the writer's convenience and poor imagination as is usual with our screen stories, but they evolve naturally. He has made the story both entertaining and purposeful inasmuch as it cleverly unfolds the social differences so strongly prevalent everywhere in society between the rich and the poor which always make the poor pay for their association or intimacy with the rich.

Recruit N. S. Ramchandana of Bandra Hotel, Bandra, Bombay, is 24, 5'-8", studied up to Inter-Arts, speaks Hindustani and has been a successful stage actor during school and college days.



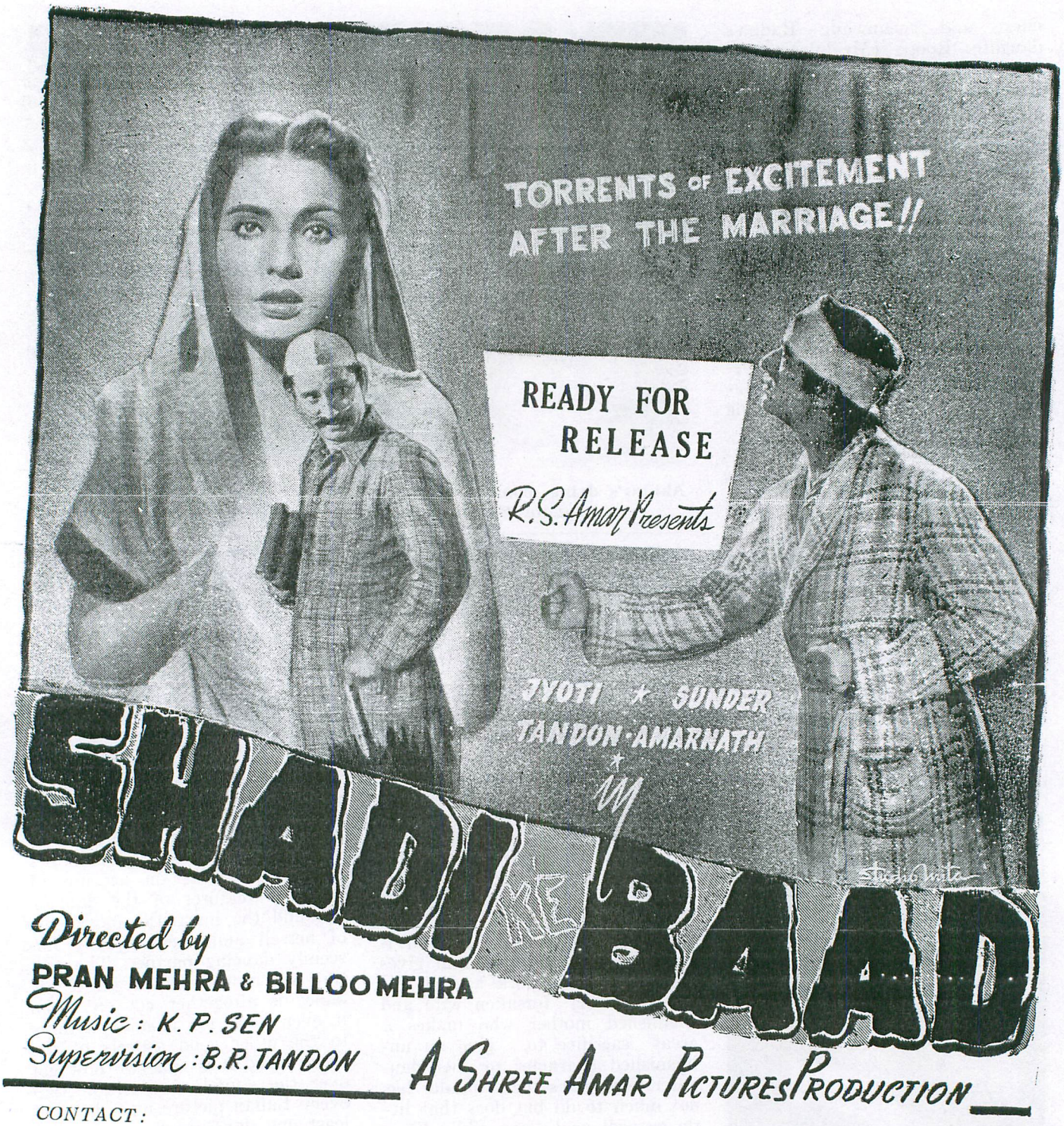
Akhtar's dying moments cast a shadow of dignified gloom on Iqbal in Kuldip Pictures' forthcoming social, "Papiha Re".

Sheikh Mukhtar does not impress as the young lover in the first scenes of the picture on account of his stern features, abnormal height and unromantic acting. The potato in his left cheek is too apparent to induce even a village girl to fall in love with him. But in the latter part of the picture as the I.C.S. officer, the broken hearted elderly lover and father, as the judge trying his own wife for the offence of murder and as the man of matured years making love in the restrained and dignified manner becoming that age to his long lost Radha, he gives the performance one should expect of him and is quite impressive. Shamim gives admirably good work as the frustrated lover, forsaken wife and blemished mother who makes a great sacrifice to give an unblemished character to her daughter. Murad as the zamindar has not much to do but does that little as well as he can while Kanhaiyalal as Diwan Madanlal plays the villain perfectly well but fails to create humour whenever he tries to do it. Harish does tolerably well as the young lover though his first overtures are unbecoming the educated son of a good family and draw the sympathy of the spectators away from him. Mridula too gives a good performance.

On the technical side the photography of the picture could have been better with a little effort, but such as it is, it is tolerably good and the sound recording not at all bad.

The dialogue is brief, forceful and to the point, but suffers from an over-dose of Persianised Urdu at many places. A couple of songs are good and likely to become catchy but they suffer from the want of equally good music. A dance scene in the picture becomes unbearable on account of the ugly features of the dancing girl and the inartistic movements of herself and her equally unseemly dancing partner. The picture will not suffer at all if the dance is altogether cut out from it even now, for it adds nothing to the other good aspects of the picture and it is time we now got over the stupid convention that every Indian picture must have at least one dance in it.

Altogether "Toote Tare" is a commendable maiden effort of a newly formed producing concern and many old producers would do well to learn from it lessons that might help them to change their hackneyed and stereotyped ways. We believe the picture should become quite popular among spectators.



Directed by
PRAN MEHRA & BILLOO MEHRA
Music : K. P. SEN
Supervision : B. R. TANDON

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OUR REVIEW

More "Neech" Than "Oonch"!

Rise, Decline And Fall Of The Once Mighty New Theatres

There is a tide in the affairs of men—and movie companies. Like empires that have crumbled away into dust, film studios, too, have a tendency to decline in prestige and popularity after some years of temporary glory.

Not many years ago the name New Theatres was a hallmark of quality—it signified a good story, brilliant direction, first rate acting, excellent technique. Directors like the two Boses—Debaki and Nitin—and Barua; artistes like Saigal, Jamuna, Uma, Nawab, Kanan, Molina, Sanyal, Prithviraj; music directors like Boral and Pankaj Mullick; writers and poets like Arzu and Kedar Sharma and Sudershan; cameramen like Nitin Bose and Bimal Roy—what a galaxy of talent has been contributed to the Indian film industry by that studio of the famous Elephant brand. Masterpieces of filmic art like *Chandidas, Devdas, Dhoop Chhaon, President, Vidyapati, Manzil, Abhagin, Bari Didi* and *Doctor* immediately come to mind whenever the name of New Theatres is mentioned. Indeed, the release of an N. T. picture used to be an eagerly-awaited event.

But the once glorious reputation has been steadily undergoing an eclipse, so that now New Theatres pictures come and go, without either creating an impression on the box-office nor on the connoisseur of film art. During the last five years, only one picture has impressed the public and the trade—Bimal Roy's surprise triumph, *Hamrahi*. But for it, we would have even forgotten that an institution like New Theatres still exists.

ANOTHER ACHHOOT STORY!

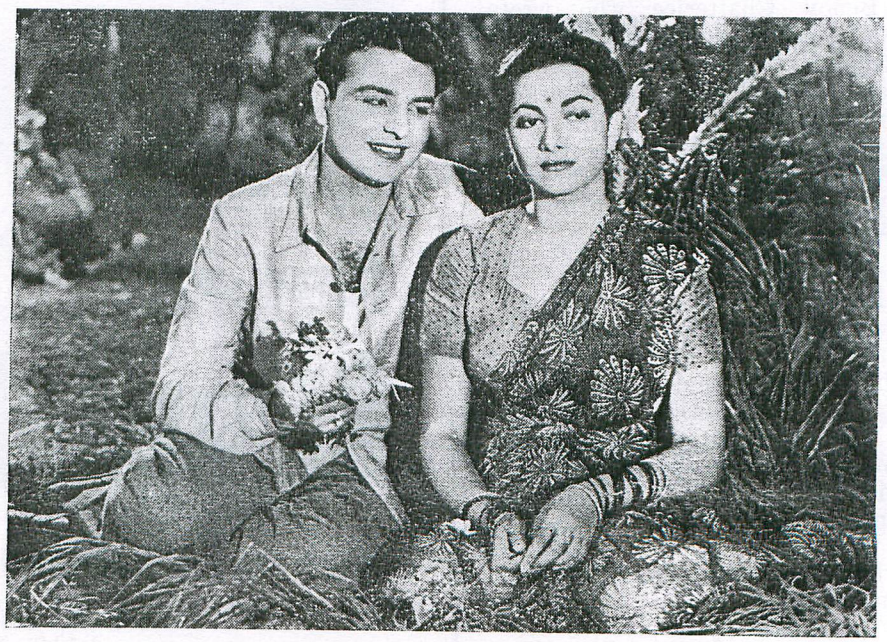
The theme and subject matter of "Oonch Neech", the latest New Theatres production to reach the screen, would have impressed us definitely—*ten years ago*! Then, of course, the very selection of such a story would have been rightly regarded as a progressive and daring step, worthy of commendation. But umpteen different pictures on this theme have appeared since then—including Bombay Talkies' *Achhoot Kanya*, Ranjit's *Achhoot*, New Theatres' own *Doctor*, Navyug's *Paroo*, to mention only a few names. There is no longer anything original or unusual in a film based on an "Achhoot" story. It is only by interpreting the theme in an original and striking manner, or by giving it a contemporary context, that the "old wine" could have been made acceptable and palatable in "new bottles". Not having done that, the New Theatres depended only on their trade name to pass off old stuff—and have consequently suffered.

"Oonch Neech" is the simple—over-simple—story of an untouchable girl having been brought up as the daughter of a high caste family, falling in love with the same young man as her high-caste sister, the discovery of her real identity and the consequent suicide. In between, of course, there are any number of inconsequential sequences showing the love with which the humble-born girl is brought up, her *naive* and carefree nature, and an attempt is made to inject a bit of sophisticated cynicism through the character of Doctor Choudhary, the philosopher-reformer-cynic. But "Oonch Neech" remains a goody-goody insipid story in old Bombay Talkies tradition (reminiscent of *Jeevan Naiya* and *Janmabhoomi*) and nothing much happens except

"OONCH NEECH"

Producers:	**New Theatres Ltd.**
Language:	**Hindustani**
Story:	**Benoy Chatterjee**
Dialogue:	**Amjad Hussain**
Songs:	**Ramesh Pande**
Music:	**Pankaj Mullick**
Photography:	**Sudhin Majumder**
Audiography:	**Shyam Sunder Ghosh**
Cast:	**Bharati Devi, Sumitra Devi, Paul Mahendra, Hiralal, Purnendu etc.**
Released At:	**Minerva Talkies, Bombay**
Date of Release:	**11th June 1948**

Directed By:
HEM CHUNDER



Suraiya and Karan Diwan make a lovely pair of youthful lovers in "Shakti", Greater Bombay Pictures' maiden production.

Recruit Umesh C. Rastogi, M.A., of Midland House, Kanpur, a law student, is 5'-8", 23 years old and quite anxious to enter the film profession.

the suicide right at the end. What is most deplorable is that the theme of untouchability that has been taken up is nowhere supported by a dramatically strong action. We see neither the plight of the untouchables nor the emotional conflict between the two sisters. Every one seems to be good and kind and the "problem" is supposed to be presented through processions and a well-sung but badly rerecorded theme song, *Karwaten badal raha zamana*.

Benoy Chatterjee who wrote the story for the screen deserves compliments only for good intentions, a progressive social outlook and (for Indian pictures) a civilised restraint and understatement —which, however, having been overdone, are responsible for the dullness of the narrative.

SUMITRA SCORES

Bharati who plays the low-born sister acts with her usual plumpish charm and naivette. Her school-girl personality is refreshing in contrast with crude sexiness of Rehanas and Gitas, who sometimes try to play similar roles in other pictures. But the acting honours really go to Sumitra as the idealistic elder daughter trying to live up to the expectations of her deceased father. She has poise, dignity, expressive eyes and an air of sincerety and earnestness that was required in her role. Purnendu looks softy-softy as Ranjan, the boy loved by both the sisters but he has a clean and healthy look which, with greater experience and slight 'toughening up, holds promise of developing into better acting talent in the future.

Where this picture really scores is in the creation of the authentic atmosphere of the old-world feudal society of Bengal. Such fidelity of detail is seldom achieved in our pictures. The photography which is imaginative considerably helps in creating and sustaining the atmosphere of the picture. Unfortunately, the sound-recording and specially re-recording leave much to be desired. Thus the songs which, as they are, have not much of popular appeal, have suffered from bad recording, too.

On the whole, a clean, wholesome, good intentioned but insipid picture which is *not* likely to make box-office history.

OUR REVIEW

"Gunsundari"—A Picture For The Conservative Gujaratis

Reactionary And Worn-Out Theme Presented In A New Garb

About eight years after their first talking picture in Gujarati, (*Achhoot*), Ranjit gives another Gujarati picture. Though *Gunsundari* is produced under a different brand, namely Ajit Pictures, everyone knows that this new brand is only on off-shoot of Ranjit and Chandulal Shah is the boss of it. It is, therefore, a Ranjit picture all in all though it does not bear its brand.

As a matter of fact almost all social pictures of Ranjit are Gujarati pictures inasmuch as they depict the life of the Gujaratis and all the characters therein are Gujaratis. But so far they were being produced in Hindi. This one is a picture of the Gujaratis in their own language.

"GUNSUNDARI"

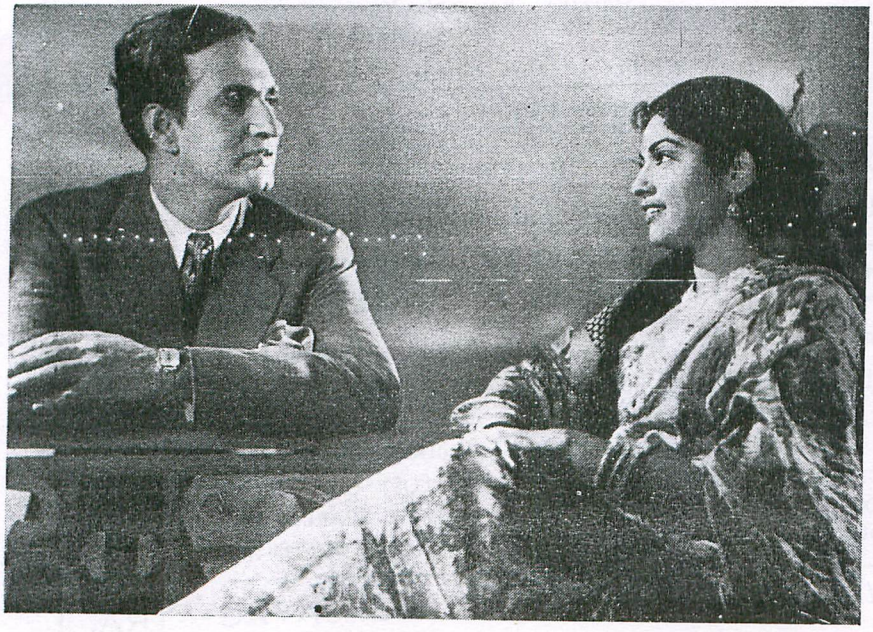
Producers:	**Ajit Pictures**
Language:	**Gujarati**
Songs and Music:	**Avinash Vyas**
Screenplay and Dialogue:	**Chaturbhuj Doshi**
Photography:	**H. S. Kavatra**
Audiography:	**Hasmukh Mistri**
Cast:	**Niroopa Roy, Manhar Desai, Dulari, Saraswati, Babu Raje, Chhagan (Romeo) etc.**
Released At:	**Swastik Cinema, Bombay**
Date of Release:	**10th January, 1948**

Directed By:
RATIBHAI PUNATAR

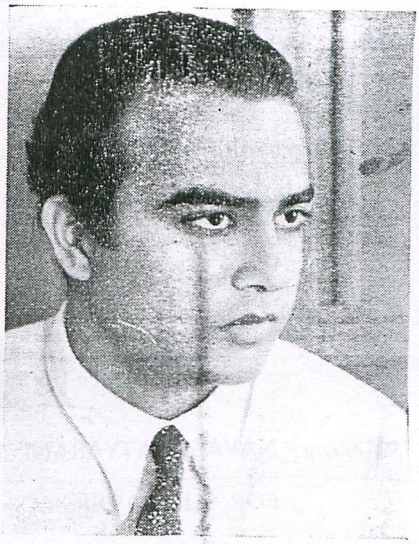
THAT "IDEAL WIFE" AGAIN

The picture *Gunsundari* was originally produced by Ranjit in 1934 in Hindi and Chandulal Shah who wrote the story for the picture also directed it. The present picture can safely be called the Gujarati version of that 14-year old picture with some changes in characters and a few modifications and additions here and there. As such it becomes a 100 per cent Gujarati picture typical of the Gujarati society of half a century ago which the reactionaries and conservatives in that society very much miss and profoundly wish for its revival. As such the picture has become very popular with this class of spectators in which the Gujarati community abounds.

Gunsundari is the story of an "ideal", faithful, chaste wife who has been taught to regard her husband as her God on earth; to overlook all his shortcomings, follies, vices and sins; to sacrifice her all for him and, though literally kicked by him, to lick his very feet that deal the kick. Shrewd businessmen and clever diplomats such as the Gujarati men are, they have always wanted their women to remain their playthings, their obedient slaves and devotees and dolls of flesh for the satisfaction of their sex-hunger. They would give them all that the women want by way of mundane pleasures—rich food, expensive garments and jewellery, beautifully furnished spacious houses, motor cars, servants and all such comforts as money can buy. But in return they would expect their women to confine themselves to the four walls of the house, to limit their movements



"What do you say to that?" asks Surendra to Munawar Sultana in "Meri Kahani", Super Team Federal Productions' maiden picture.



Recruit I. A. Madani, of 7 Khadija Bai Building, 2nd Floor, Room No. 1, Mahim Bazar Cross Road, Bombay is a graduate, 5'-10" and knows singing.

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Music by: CHISTIE.

(2)

SHREE RAJ PICTURES' social hit

BAAP

Starring: Urmila, Paresh Bennerji.

(3)

AISA-KEON

Starring: Radha Rani, Urmila, Iftikar, Kamta Prasad etc.

(4)

RASIK PRODUCTIONS' grand thriller.

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Starring: Dulari, Dilavar, Habib, Manan & Nilam etc.

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(2)

Starring: Benjamin, Yasmini, Manan, Malika, Iqubal etc.

ATTENTION

(3)

NAMAK

Starring: Dulari, Bhim, Dilavar, Habib, Nilam, Sharda.

(4)

DAGABAJ-DOST

Starring: Rajarani, Yeswant Dave, Nawaz, Mumtaz etc.

Rights of this picture for Far East territories are also with us.

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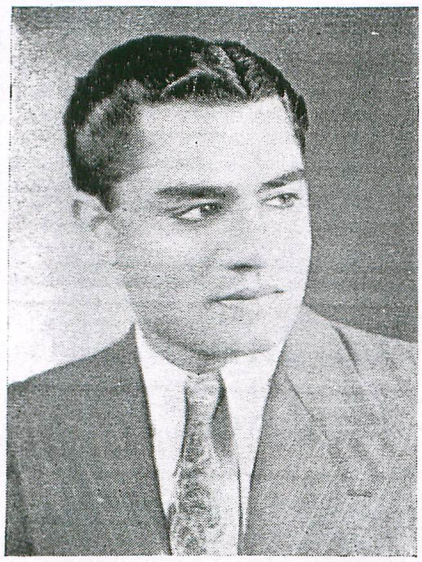

Recruit G. B. Tol of 248, Main Street, Poona is 23, 5'-8", music-minded and has often played in school dramatics. He is a matriculate.

among their relatives and caste-people, to look after all the comforts of their husbands—their lords and masters—and never to probe into their affairs. They are expected not to question the movements of the husband either within or without the house, not to suspect their morals and not to utter a word of protest even if the husbands have their "affairs" with other women including professionals. They should never know the business affairs of the husbands, and while thanking their lords for what they give, should always be prepared to surrender their bodies for their lords' lust whenever required and should bear them sons to inherit their wealth.

Such is the ideal for a Gujarati woman placed before her for centuries and deeply infused in her since her childhood. And this was the ideal taught by the Gujarati stage for decades to the Gujarati society.

THIRD-HAND COPY!

Chandulal Shah's story of *Gunsundari* was copied from an old Gujarati stage-play called *Sangeet Lilavati* which was very popular four decades ago. And the popularity of Ajit's *Gunsundari* leads us to believe that the society is still where it was four decades ago and refuses to move an inch forward with the ever progressing times.

Coming to the picture itself it should be said to the credit of all those who have contributed to its production that they have correctly gauged the intellectual and psychological level of their society and the standard of its tastes and have succeeded in catering to them. A much cleaner and technically better picture than the several mythological, historical and legendary Gujarati films produced in recent times that compelled "Judas" to write his note in the May issue of "filmindia", *Gunsundari* has been a phenomenal box office hit as a provincial language picture, mostly on account of its language, for there are millions and millions of Gujaratis yet who cannot understand Hindi or Hindustani and would enjoy a picture in their own language which they find easiest to follow. They also like the comic part of the picture having been accustomed for years to that type of buffoonery on the Gujarati stage. They like those stupid songs like *Kahene mari sajani* and *Aa hotel ni room kero number punder* having never known better poetry than that of the Gujarati stage—the most primitive and crude in the world.

The artistes have done tolerably well, Niroopa Roy, (we wonder who this Gujarati girl with an assumed Bengali name is) having done very well as the "ideal" Gujarati wife of the conception of Chandulal Shah and Ratilal Punatar. Dulari as Kusum also delivers the goods all right while Manhar Desai in the role of Chandrakant is tolerably good. Saraswati as Neelamani can hardly be expected to attract any other young man except Chandrakant, who must fall for her because it is ordained in the story. Chhagan (Romeo) the well known Gujarati stage comedian plays a perfect buffoon such as his audience appreciates but to anyone with an artistic taste for screen acting he is nauseating. Babu Raje as the Communist young man gives good work and speaks Gujarati with a diction and accent rare for a Maharashtrian.

Songs and music are appropriate to the level of the Gujarati audience and camera work and sound recording are quite good. The dialogue is simple, effective and intelligent.

The picture has a special appeal for the reactionary and unprogressive Gujaratis and there being quite a provinceful of them in India, it should do well at the box office.

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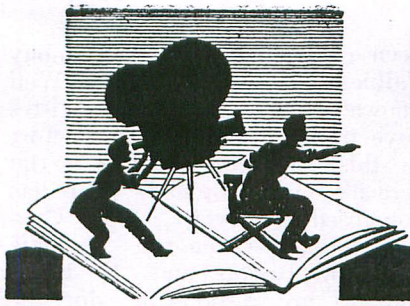


PICTURES IN MAKING

M & T FILMS LTD. (Bombay)

Two pictures of the company, "Delhi Durwaza" and "Ghunghroo" which are now under production at their studios at Andheri, are progressing steadily under the direction of Aspi Irani and Manibhai Vyas respectively.

R. S. Chaudhari wrote the story for "Delhi Durwaza," while the story of "Ghunghroo" comes from Mulkraj Bakhri. Snehaprabha Pradhan, Aga Jan and Wasti are the stars featured in these pictures whose cast includes many other popular artistes.

Yet another picture under production at the company's studios is C. R. Productions' "Phoolzadi" directed by Hari Singh.

FAMOUS PICTURES, LTD. (Bombay)

Murli Movietone's "Shravan Kumar", a mythological picture from the Ramayana is released through this well known firm of distributors, at the Capitol. Directed by Ram Daryani, the picture stars Mumtaz Shanti and Pahari Sanyal supported by such veterans as Chandramohan, K. C. Dey, Gope and Gulab.

Another Famous release is Kalpana Pictures' "Dhanyawad", starring Hansa with Sajjan, Jagirdar (who directed the picture), Agha and Lalita Pawar.

Famous Pictures' own production "Mohan", starring Hemavati, Dev Anand and Alaka Achrekar is yet another picture awaiting early release.

Their most ambitious production "Pyar-ki-Jeet", produced by D. D. Kashyap and directed by O. P. Dutt is the next on the programme of releases. It features among others Suraiya, Manorama, and Rehman.

Song-writer Rajendra and cameraman Pandurang Naik are busy with an unusual type of documentary, namely, "Bapu-ki-Amar Kahani", a simple narration of the main events in Gandhiji's life. It is a novel experiment in which Gandhiji himself nowhere appears in the picture.

Shree Vijay's "Sita Swayamvar", a mythological picture in Hindi and Marathi, starring Durga Khote, Anant Marathe, Shakuntala and Balakram and directed by A. R. Shaikh is progressing nicely at the Prabhat Studios, Poona. Prabhat's own production, directed by Y. Pethkar and yet untitled is a social screenplay starring Madhubala, Ramsingh, Leela Pandey and Pran. The Hindi version of Prabhat's phenomenal success "Sant Tukaram" is now complete and awaits release.

DIAMOND PICTURES LTD. (Bombay)

This prominent firm of distributors is now busy arranging the release of the Russian pictures *Glinka* and *The Winner* throughout India. "Glinka" is a musical extravaganza dealing with the first half of the 19th century during the reign of the Czar. It is set with old time settings and costumes of that period.

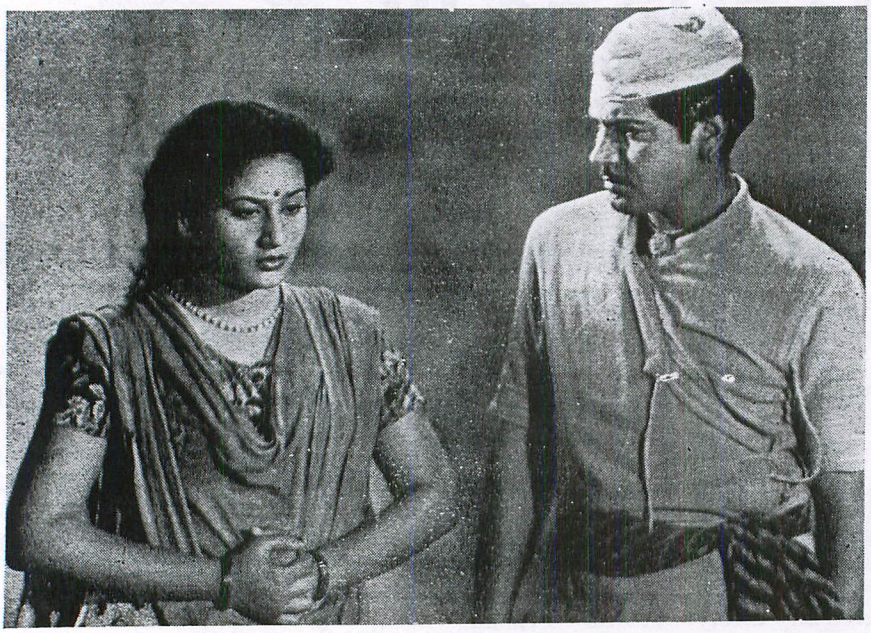
"Anyaya", Diamond Pictures' maiden production is now receiving its final touches and will be ready for release by the end of the current month.

R. K. FILMS (Bombay)

Raj Kapoor, the youngest producer-director in the industry, also a star with a reputation already made, having completed his maiden picture "Aag" and sold the distribution rights for the various provinces at prices that would make old and experienced and renowned producers envious, is now busy with the production of another picture which has been named "Barsat".

Paper work of the picture is already completed and regular shooting will start shortly. The principal actors are the two stars —Nargis and Raj Kapoor—and

Suraiya will next be seen in "Pyar-ki-Jeet", Famous Pictures' forthcoming production.



Indu does not understand what Ravindra exactly means by his temper in "Batohi", T. K. Screen Classics' forthcoming release.

Premnath. It will also be directed by Raj Kapoor.

T. K. SCREEN CLASSICS (Bombay)

Producer-director Kumar Menon has completed "Batohi", a social screenplay in Hindi with Sapru, Bharat Bhushan, Indu and Krishna in the leading roles. The picture deals with problems like labour, adult education campaign, prohibition, social and village uplift. Kesari as the misguided revolutionary provides comedy to the picture. The music has been directed by S. K. Pal.

Kumar Menon is now busy with the paper work of his next picture, a dance-musical, entitled "Niloufer".

CHITRALAYA LTD. (Bombay)

"Apni Chhaya", the maiden production of this concern, written, produced and directed by Santoshi is making rapid progress on the sets. Headed by Sulochana Chatterji, Balwant Singh and Radha Kishen, the picture's cast includes Mona, Ramsingh, Tiwari, Narmadashanker and the well known dancers Mumtaz Ali and Cuckoo. Music for the picture is composed by some foremost music directors of the film industry. Mr. L. H. Choridia, producer of "Apni Chhaya", expects to complete the shooting within a few days.

TRIUMPH PICTURES, LTD. (Bombay)

This distributing concern which was so far interested in the distribution of American serials alone has now extended its activities to the distribution of Indian pictures for different territories. Its executives are now busy negotiating the purchase of two first class Hindi social pictures for Bombay Presidency for the time being.

AKASH CHITRA (Bombay)

"Lal Dupatta" is now the new name of the maiden picture of this new born producing concern instead of the old name "Apna Raj". Producer-director K. B. Lal has completed nearly three-fourths of the shooting and the picture is expected to be ready for release by the end of the current month. It stars Madhubala, Ullhas, Sapru and Kesari and is reported to have good entertainment and romance. Madhok wrote the songs for the picture.

Their next picture is named "Desh Drohi" and Mr. Lal is now busy choosing the cast for the picture.

LOKMANYA PRODUCTIONS (Bombay)

"Girls' School", the maiden picture of this concern, directed by Amiya Chakrabarty has already been completed at the Bombay Talkies' studios, Malad. Well known technicians and artistes have put in their combined effort in this picture. Pradeep, the screen's most popular poet has composed the lyrics, J. S. Casshayap has written the dialogue and Anil Biswas and C. Ramchandra are responsible for the music.

A combination of veterans and new talents marks the cast of the picture which includes Geeta Bali, Shashikala, Sohan, Sajjan, Mangala, Ram Singh and Vimla Vashistha.

Arrangements are now going on for the shooting of their next picture which will be produced by Gyan Mukerji.

NAVYUG CHITRAPAT, LTD. (Kolhapur)

"Phool Aur Kante" their forthcoming social is ready for release. It features Lalita Pawar, Mohan Saigal, Saroj Borkar, Salvi and Shalini and has been directed by Achyut Ranade.

Another social, "Sajan-ka-Ghar" is also ready for release. Its cast includes Ranjana and Jairaj in the leading roles with Vasant Thengdi and Kusum Deshpande leading the support. The picture has been directed by Shorry Daulatalvi.

SUPER TEAM FEDERAL PRODUCTIONS (Bombay)

Producer Sharaf has just completed "Meri Kahani", the maiden venture of this concern with the help of well known technicians, stars and artistes. It is a social screenplay starring Surendra and Munawar Sultana in the leading roles supported by Pratima Devi, Leela Kumari, Sanobar, Bhudo Advani, Ramesh Sinha, Sanosh Kumar, Murad Khan and Wasker. Vahid Quereshi wrote the dialogue and Wazahat Mirza wrote the songs for the picture which has been directed and photographed by Keki Mistry. K. Dutta (Koregaonkar) has directed the music.

FILMISTAN LTD. (Bombay)

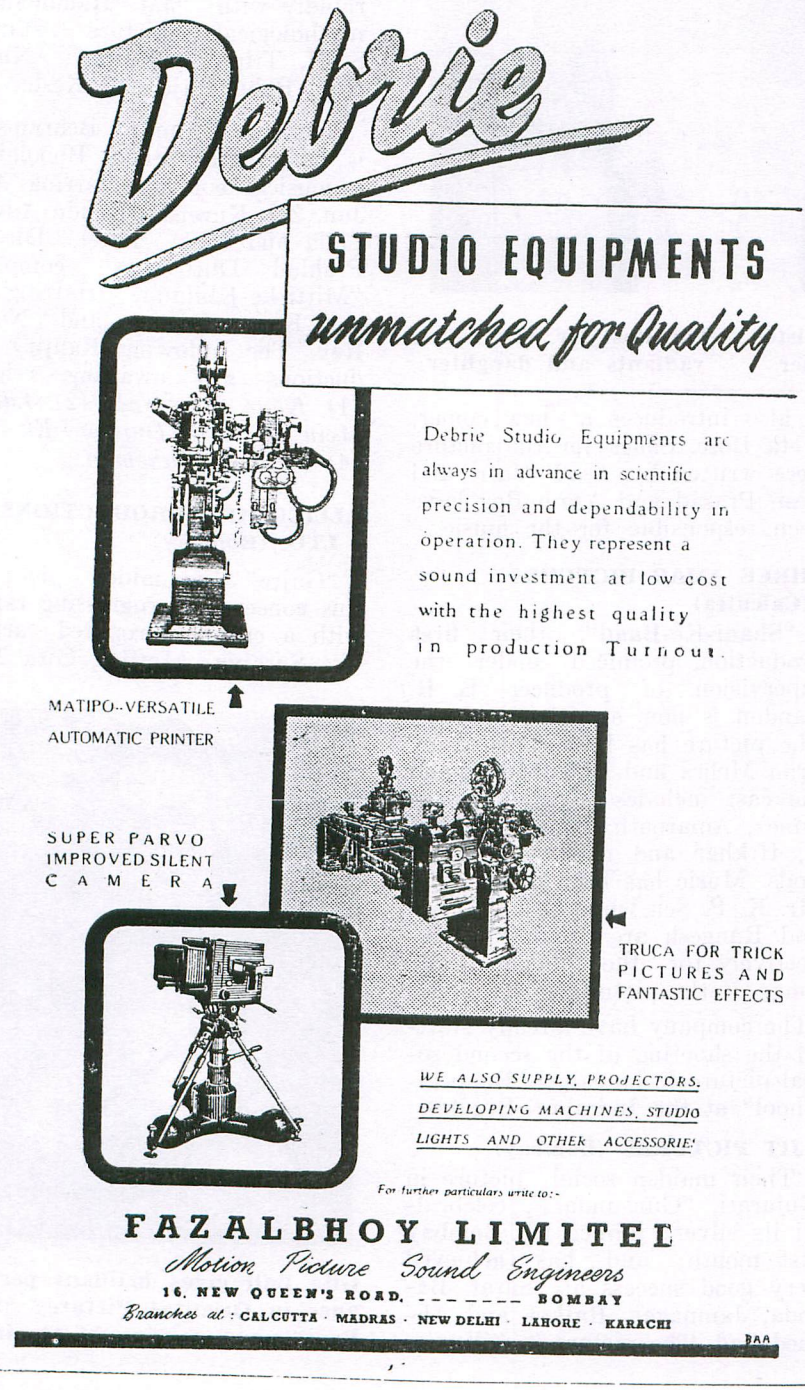
"Sajan", their latest release is running at the local Novelty and at Delhi and Kanpur and is reported to be popular at all the

three places. Their next, "Shaheed" will be released at the Roxy after the current picture. It has a patriotic theme dealing with the "Quit India" movement of 1942 and starring as many as five stars —Kamini Kaushal, Dilip Kumar, Chandramohan, Leela Chitnis and V. H. Desai, the picture is reported to be an impressive screenplay with a special appeal.

Three more pictures are now under production at the studios, namely, (1) Lalloo, B.A., (2) Nadiya-ke-Par and (3) Actress. The first picture stars a new find, Hafeez Jehan, wife of an I.C.S. Officer, with Rehman and Veera. N. A. Mansuri wrote the story and is also supervising the production of the picture which is being directed by Subodh Kumar. Santoshi has written lyrics for the picture while music comes from C. Ramchandra.

"Nadiya-ke-Par" is being produced and directed by Kishore Sahu and stars Kamini Kaushal with Dilip Kumar and has a supporting cast of veteran artistes like David, Maya Banerji, Gulab, Sushil Sahu etc. C. Ramchandra is again responsible for the music of this picture.

Najam Naqvi is directing "Actress", a social picture from the story written by Khwaja Ahmad Abbas. Rehana, Prem Adib and Meena are assigned the stellar roles while the supporting cast is led by David and Misra.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MOHAN PICTURES (Andheri)

Mohan Pictures started their monsoon production programme with the 'Muhurts' of three new pictures, namely (1) "Policewali", starring Anil Kumar and Husnara and directed by A. M. Khan; (2) "Jadui Sindoor", starring several well known as well as new stars and directed by Naseem Sidique and (3) "Hind Mail", starring Prakash, Amir Karnataki, Iqbal and Rafique Ansari and directed by Nanubhai Vakeel. All the three pictures are making rapid progress.

At the studios as many as seven other pictures of independent producers are also under shooting at the various stages.

VIRENDRA CHITRA (Bombay)

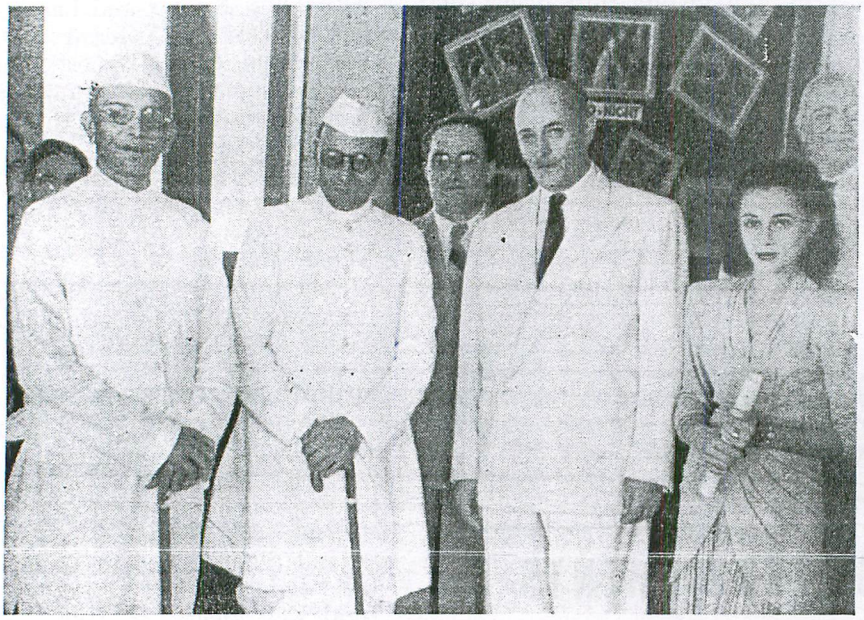
A new concern launched under the name of Virendra Chitra has produced its maiden picture, tentatively called "Jagruti". The story is written by Manohar Ghatwai who is also directing the picture.

A newcomer to the screen, Ravikant is assigned the stellar role and the cast includes Mohna, Manohar, Bhim, Lalita Chandrahans and Devaskar. Jal Irani is responsible for the camera work and K. Narayanrao is directing the music. The picture is expected to be released in a short time.

THE SCREENS (Bombay)

This enterprising distributing concern has acquired for distribution Gemini Studios' (Madras) Chandralekha in Hindi which is reported to have taken more than three years to produce and cost the producers three and a half millions of rupees. It is now nearing completion.

First Russian Colour Film in Hindustani was previewed at the Regal Cinema in Bombay on 18-6-48.



The Home Member Mr. Morarji Desai **The Prime Minister Mr. B. G. Kher** **The Host Mr. V. G. Sayadiants and daughter**

Aga Jani Kashmiri, Pandit Indra and Bharat Vyas have written the dialogue and songs for this picture and some front rank songsters and songstresses have given the play-back of the songs. It is scheduled for release simultaneously at several stations in Western, Eastern and Northern India.

Another picture to be shortly released through the Screens is "Nek Dil", produced by the Light House Productions which stars Smriti and Pran in the main roles and has a supporting cast led by Begum Parveen, Ramesh and Nazar. The picture has been produced and directed by G. A. Thakur.

GREATER BOMBAY PICTURES (Bombay)

"Shakti", the maiden production of this new concern is ready for release. The story, scenario and dialogue for the picture were written by Mr. S. I. Hasan. Produced by Mr. Bashir Kazi, the picture has been directed by Mr. S. I. Hasan and has a rich cast of artistes like Suraiya and Karan Diwan in the leading roles supported by Mumtaz Ali (Bombay Talkies fame) Sofia, Maya Devi (Bombay Talkies fame) etc. It also introduces a new comer, Seeta Bose. Songs for the picture were written by Asad Jafri and Ram Prasad and Azam Beg have been responsible for the music.

SHREE AMAR PICTURES (Calcutta)

"Shadi-Ke-Baad", their first production, produced under the supervision of producer B. R. Tandon is now awaiting release. The picture has been directed by Pran Mehra and Billo Mehra and the cast includes Jyoti (Devar fame), Amarnath, Sunder, Parbati, Iftkhar and many other new finds. Music has been directed by Mr. K. P. Sen while C. L. Kavish and Rangesh are responsible respectively for the dialogue and songs of the picture.

The company have already started the shooting of the second social picture to be called "Baap-ki-Bhool" at the Indrapuri Studios.

AJIT PICTURES (Bombay)

Their maiden social picture in Gujarati, "Gunsundari", celebrated its silver jubilee in Bombay last month, and has achieved very good success at Surat, Baroda, Jamnagar, Rajkot and Ahmedabad. The picture is still running at the local Swastik Cinema and is very popular among Gujarati speaking spectators. It is the first picture in Gujarati to attain such popularity.

SHREE RANJIT MOVIETONE (Bombay)

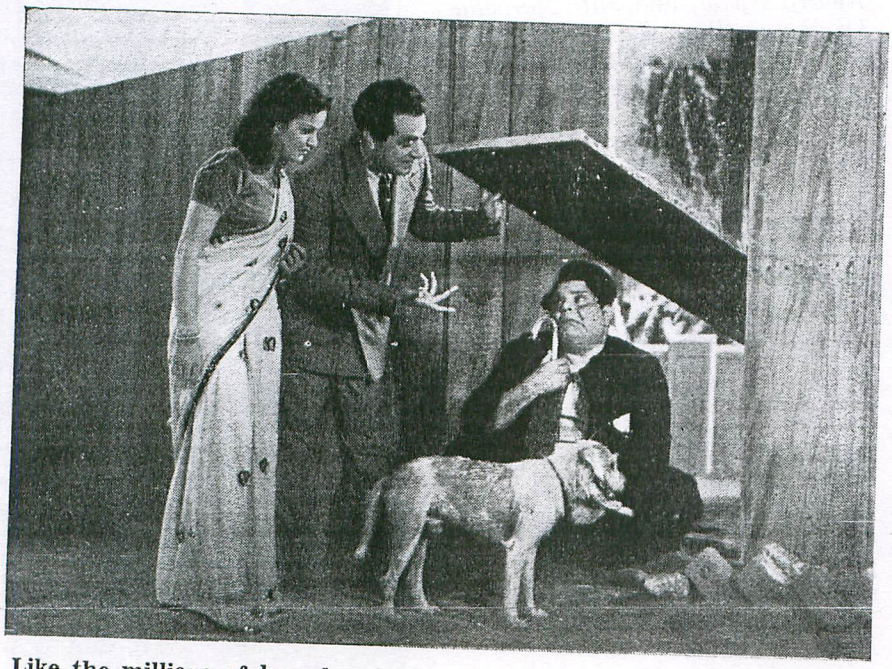
Directed by Manibhai Vyas and starring Khurshid (Jr.) Anjum and Nihal, "Bichhade Balam" is the next change at the Imperial, while director Ramchandra Thakur is progressing rapidly with "Jai Hanuman", a mythological picture starring S. N. Tripathi, Kailas , Nirupa Roy, Babu Raje and Keshav.

Director Taimur Behramshaw is busy with "Bhool Bhoolaiya", a musical comedy starring Agha Jan, Zeb Kureishi, Bhudo Advani, Laila and Pessi Patel. Director Prahlad Dutt has completed "Mitti-ke-Khilaune" starring Nigar, Karan Diwan and Nirupa Roy. The following Ranjit productions are awaiting release: (1) *Kaun Hamara,* (2) *Lakhon Mein Ek,* (3) *Duniya Ek Sarai* (4) *Pardesi Maheman.*

ALLIED ART PRODUCTIONS, LTD. (Bombay)

"Gajre" the maiden picture of this concern is progressing rapidly with a cast of reputed artistes like Suraiya, Motilal, Gita Niza-

Gita Bali gives brilliant performance in Oriental Pictures' "Sohag Raat" now running at Lamington.



Like the millions of homeless in Bombay Dixit is seeking shelter under the plank of a wooden wall and the company of a dog in All-India Pictures' social, "Pugree".

mi, N. Kabir and Sankatha Prasad. G. S. Nepali has composed the songs for the picture and the music direction comes from Anil Biswas. R. D. Mathur, previously chief cameraman of the Bombay Talkies, Ltd., a Hollywood trained cine photographer is handling the camera as well as directing the picture. Khaqan Husain has written the screenplay and the dialogue.

VARMA FILMS (Bombay)

This newly founded concern, an enterprise of Messrs. Varma Brothers, has acquired the entire distribution rights of Oriental Pictures' 'Sohag Raat', which was released at three theatres simultaneously in Bombay, namely, Excelsior, Lamington and Chitra during the last week of June.

JYOT PRAKASH (Bombay)

The maiden production of this concern, "Jalsa" is awaiting release. Pandit Indra and Vajoo Kotak have written the story of this picture and Ramesh Gupta has composed the songs. The musical score comes from Ram Ganguli and Sharad Shukla has directed the dances. The picture has been directed by Kamlakar. It stars Gita Bali and Ramesh Aurora in the leading roles with Tara, Shyama, Nilkanth Tiwari, Raj Adib and others providing the support.

SHANTI LOK CHITRA (Bombay)

This new producing concern has completed its first production, 'Gopinath", starring Raj Kapoor with Tripti Mitra and Latika. Written, produced and directed by Mahesh Kaul, the picture gets its musical score from Ninu Muzumdar. It has a delicate love story as its theme with good songs and drama, and the producers are expecting it to be a successful first venture.

JAGAT PICTURES (Bombay)

Their maiden production, "Veena" is expected to be released shortly. Hemavati's dances, Yakub's comical antics, good performance by Sulochana Chatterji, Veera and Rehman and Anil Biswas' music, are the pictures' great points. Plans and preparations for their second picture are fast progressing.

BHOOMRADDI PRODUCTIONS (Bombay)

Directed by the late Winayak and starring popular artistes like Shanta Apte and Shahu Modak with a supporting cast led by Winayak himself and consisting of Baby Nanda, Salvi, Lata, Jaimala, Samson, and Janki Dass, "Mandir', their maiden production produced by proprietor B. V. Bhoomraddi is awaiting early release in Bombay.

JEEVAN JYOT KALA MANDIR (Bombay)

"Dukhiyari" is the name of this

Bharat Bhushan feels amused at Kesari's antics in "Batohi", T. K. Screen Classics' forthcoming picture.

concern's maiden social which has an imposing cast of artistes like Surendra, Meena, Trilok Kapoor, Ranjit Kumari, Ramesh Mahta, Majnu and Bhudo Advani. It has been produced and directed by D. K. Ratan and Gyan Dutt is responsible for the musical score. Messrs. Maya Films have secured the world distribution rights of the picture.

Their next picture, entitled "Magar Kyun?" is expected to go on the sets shortly.

CHITRA PRODUCTIONS (Bombay)

This concern's maiden production "Aaj Aur Kal", a story of Gandhinagar, the city of the future, is now complete and is awaiting release. Written and directed by Khwaja Ahmad Abbas, "Aaj Aur Kal" presents Naintara and Shyam in the leading roles supported by Nita, Rashid Ahmed and Arif (as John Pardesi). Music has been directed by Khurshid Anwar.

BHAGWATI PRODUCTIONS (Bombay)

Messrs. Evershine Pictures have secured the Bombay Presidency distribution rights of three pictures of this concern, namely *Rewaj, Apala,* and *Sati Narbada.* Of these, "Rewaj", a social picture starring Ishwarlal, Paro, Mubarak and Jilloobai is expected to be released shortly in Bombay. "Apala" a historical picture, is now in the editing room. Paper work for the third picture. "Sati Narbada", a mythological, is now complete and Ishwarlal is busy selecting the cast for it.

BASANT PICTURES (Bombay)

Their jungle thriller, "Mala the Mighty", distributed by the Basant Film Distributors was released at the local Taj Talkies last month. The company has acquired the distribution rights for the Bombay presidency of Kuldip Pictures' maiden picture "Papiha-Re", a musical social starring Akhtari, Amarnath, and Asha Posley, and directed by Dawood Chand.

PARKER FILMS (Bombay)

Written and produced by Prof. Parker, "Basant Panchami" a social picture of Messrs. Parker Films, stars "Khurshid (Jr.)" and Altaf in the leading roles and has a supporting cast of several well known artistes like Bhudo Advani, Trilok Sharma, Leela Kumari, Cuckoo, D. Babulal and Mirza Musharraf. Songs for the picture have been written by Zaheer Kashmiri and the music comes from Inayat while D. Babulal has directed the dances. Pandit Girish wrote the screenplay and dialogue for the picture.

Tripti Mitra looks like eavesdropping in Shanti Lok Chitra's maiden social "Gopinath", produced and directed by Mahesh Kaul.

Mr. William H. Wells (left) Chief of Film and Television Section of the U.N.O. and Mr. Jean Benoit Levy, Head of the U.N.O. Film Division—the two men principally responsible for producing the three slanderous films: "Mother", "Child" and "Community". And they don't regret their dirty work!

SHANTI PICTURES (Bombay)

"Kuchh Naya", their maiden picture, was seen recently at a private show by the Home Minister, Mr. Morarji Desai, Minister M. D. D. Gilder and other prominent Congress leaders. The Home Minister congratulated the producers for the novelty of the theme and a new angle of treatment.

AT HOME AND ABROAD

WISDOM AT LAST

Bombay, May 30.

The Government of Bombay has cancelled its orders directing that the doors of the cinema houses should be kept closed when any of the National Songs is being played.

PEACE BE TO HER SOUL

Hollywood, May 29.

Dame May Whitty, the internationally known British character actress, died here today, aged 82. She had been in failing health for several weeks.

ALL FOR SHANTA APTE

Surat, May 23.

A crowd of about 10,000 music lovers, collected in a marriage pandal here last night to listen to Shanta Apte, a popular film artiste and songstress, became unruly when they were informed that the artiste had refused to sing in an open pandal.

The disappointed crowd jostled to and fro and damaged the pandal and the illumination arrangements. Stone throwing was also reported before the Police arrived and resorted to lathi charge to disperse the crowd. A number of persons are reported to have been injured while about 11 persons were taken into custody. Armed police stood guard in the locality throughout the night.

NEW FRENCH INVENTION

Paris, May 26.

Two Frenchmen have invented a lens which, if placed in an ordinary film camera using ordinary negative, will make colour film.

French newspapers reporting this today say that it is hoped that 300 French cinemas will be using the film by the autumn.

The new lens, which is the product of research by the brothers Armand and Lucien Roux, is claimed to be very simple and to give good natural colours.

To the naked eye the film developed from a Roux negative looks like an ordinary black and white reproduction and it is only when it is projected on a screen through another Roux lens that the colour effect is achieved.

ROOF MEETS FLOOR

Lucknow, May 24.

The auditorium of the Mayfair cinema was turned into a virtual bedlam last night when, during the night show, part of the hall's roof came down with a deafening roar.

Five persons were seriously injured as the dislodged masonry fell down in the darkness raising a cloud of dust and leaving in the roof a gaping hole about 20 feet by 10.

A dust storm was raging outside and the dazed spectators made a rush for the doors as the crash was first heard, believing the building had been struck by lightning.

The show was abandoned. The injured are in hospital.

EZRA MIR IS ALSO IN IT!

New York, May 27.

Mr. Ezra Mir, the Indian film producer, now in America, said today that several film producers, both in India and in Britain were interested in making a film of the life of Mahatma Gandhi, and added that he himself might attempt the biography on his return to India next autumn.

ADEQUATE PRECAUTIONS!

Bombay, May 28.

As reported to the Standing Committee today, by the Municipal Commissioner the Commissioner of Police and the Commissioner of Excise, Bombay, have agreed to issue or renew the licences for the storage of chemicals and celluloid in residential premises only on the strength of a "No objection Certificate" from the Municipality.

In his report providing additional information about the disastrous fire which broke out at a residential premises at Thakurdwar in May 1946, killing five persons and injuring three others, the Commissioner stated that no licences were asked for and issued by the Municipality to the occupants concerned for storage of chemicals, celluloid and acetone which were partly responsible for the outbreak of the fire.

The premises, however, had been licensed by the Commissioner of Police and the Commissioner of Excise, for cellulose paint and methylated spirit.

As far as the Municipality is concerned, the Commissioner said, the grant of licences for the storage of inflammable or dangerous materials in residential buildings is controlled by prescribing certain requirements from the fire risk point of view, in order to minimise risks to human life and property.

If the storage is in a purely re-

Krishna does not look like appreciating Kesari's joke in "Batohi", T. K. Screen Classics' forthcoming release.

sidential locality, a licence is generally refused. The precautions taken at present by the Municipality, says the Commissioner, are adequate.

(It is clearly proved by the latest fire at Chowpatty Chambers.—Ed.).

MICKEY ROONEY DIVORCED

New York, May 28.

Betty Jane Rase Rooney, wife of movie star Mickey Rooney, won an uncontested divorce and property settlement of more than 1,25,000 dollars, after testifying that pint-sized Rooney told her to "go back to Alabama with the rest of the hicks".

The stormy marriage ended with Mrs. Rooney—who is a foot taller than the actor—being awarded 100,000 dollars over ten years, 25,000 dollars to buy a house and 5,000 dollars yearly for the support of their two sons. Rooney guaranteed to pay for the children's education.

THAT IS WISE INDEED!

Simla, May 31.

Cinema exhibitors in the province have been directed by the East Punjab Government to stop playing of any kind of National Anthem at the end of the picture and to show instead the National Flag on the screen for an instant.

Violation of this order, which comes into force with immediate effect, is punishable under Rule 8 of the Punjab Cinematograph Rules 1911.

AGAIN A JOB FOR NEHRU

New York, June 4.

"Variety", the American entertainment trade journal, reported that the film "India Speaks", which had been banned for exhibition in London for 15 years, "has been finally passed by Britain".

The picture an 80-minute documentary, was made by American producer Walter Futter, who recently returned to the United States after a two-and-a-half months' trip to England.

"The Film", states the journal, "is now being booked in Britain following issue of a licence by the London County Council".

Mr. Futter said the picture was submitted to the London County Council after the Censor refused to consider it.

"The recent withdrawal of Britain from India is understood to have been responsible for the London "green light", adds "Variety".

OPERATOR'S FATAL FALL

Bombay, June 4.

Suresh Kumar Appa, an operator in Kismet cinema, Prabhadevi, went through a small door

We apologise for keeping you waiting

Apart from the question of 'quotas' and raw materials, it takes a long time to make a Favre-Leuba watch - because, each watch must be the perfection of true craftsmanship. So we are sorry to keep you waiting, but be patient and one day you can be the proud possessor of a watch by Favre-Leuba

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Parvati, Premkumari and Tandon seem uneasy and worried over some naughty problem in "Shadi-ke-Baad", Shree Amar Pictures' maiden social.

of the terrace of the building to the roof made of cardboards over the balcony. It appears that one of the cardboards gave way and he slipped down with his head being seriously injured. He died a short while after his admission to the K.E.M. Hospital.

A PIONEER PASSES AWAY

Paris, June 6.

M. Louis Lumiere, pioneer in the French cinema industry, died today in Bandol, Southern France, after having been ill for several years.

M. Lumiere, who was 85, heard a Paris audience shriek and run 50 years ago when he showed them his first film picture of a train steaming into a country station.

He was born on October 20 1862, the son of a sign painter who was struggling to make a living out of the then new art of photography.

He lived to see his newest invention, three-dimensional films, shown on public screens to audiences wearing specially coloured glasses but he died before the two-dimensional ones were evolved.

Working always with his brother Auguste he was one of the first exponents of films instead of plates for cameras and in 1899 invented a camera to take a circular panorama.

DAVID'S SPORTSMANSHIP

Bombay, June 6.

India's Champion Weight-lifter Moni from South India realised just 24 hours before his departure to London for the Olympics that he had no woollen clothes!

David Abraham, well-known in Indian film circles as David, one of the Vice-Presidents of the All-India Weight-lifting Federation, who casually came to see Moni, drove with him in a taxi straight to Weldons and purchased for Moni a woollen suit, a flannel pant, a winter coat, woollen socks and a leather kit-bag. This lightened David's purse by Rs. 400 but that made Moni well-equipped for the trip thanks to the generosity of his official who proved an exception to the general rule and thought of his competitor first.

UNHEARD OF EVER BEFORE

Hollywood, June 10.

Eddie Cantor, the film and radio star, and his wife celebrated their 34th. wedding anniversary yesterday by announcing a donation of 5,000 pound of rice to CARE, the Overseas Relief Agency.

This is in line with the comedian's appeal to give rice for overseas aid. But 34 years of undivorced wedlock in the life of a movie artiste is something that may well be called phenomenal.

ANOTHER SULTANA IN IT

Bombay, June 3.

Mrs. S. M. Yasmina and Abdul Satar Abdul Gaffur, described as her Secretary, residents of a flat at Garden Road, Colaba, were arrested yesterday by a Vigilance Branch Inspector on the charge of living on the immoral earnings of yet another alleged actress, Miss Sultana.

It was stated that the woman and her Secretary received Rs. 200 from the bogus customer put up by the Police and allowed Anwar Sultana to go with him to a City Hotel where he wanted to take her. Bookings in the hotel being full, they were learnt to have returned to the flat, where the police are learnt to have collected the necessary evidence.

HOLLYWOOD HONOURS EDITOR PATEL

Hollywood, May —.

Mr. Baburao Patel, well known in film circles in Bombay, dropped in for tea the other day with his beautiful actress-wife, Sushila Rani, star of "Draupadi", and his equally lovely daughter Sheila. Both the girls have caused much comment by their soft feminine charm and exquisite features. The family have been entertained by many of the film personages. They have also visited most of the studios and met a great many of the stars.

Sushila Rani who, I understand is one of the "first ladies of the Screen" in India, surprised me by saying that she is a professor of botany and used to be a teacher before she became a screen actress. Brains with so much glamour is a rare combination. I couldn't help wondering why Sheila too was not in show business. With her looks and warmth of personality she should be a hit. (From Hollywood Diary by the Illustrated Weekly's Hollywood correspondent Nora Laing: I. W. Bombay, 23rd May 1948).

BOOKING CLERK IN FOR A YEAR

Delhi, June 5.

Om Prakash, a booking clerk in a local cinema, who was entrusted with a sum of Rs. 4,961 on November 27, 1945, was accused of having misappropriated part of the money after depositing only Rs. 2,725 out of it in a bank. On being tried for the offence he was found guilty and sentenced to a year's rigorous imprisonment by the Special Magistrate, yesterday. Accused pleaded guilty.

SABU FOR AN INDIAN FILM

Hollywood, June.—

Once more there is news that a picture is to be made in India. So often have we been disappointed —in the end film has been "shot" in Hollywood—that I hesitate to say anything definite. I am told by Mr. Victor Stoloff, who is to produce and direct the film, that very certainly "Sabu", as it is to be called, will also star the actor, Sabu, and it is to be both produced and financed in India. The rest of the cast has not yet been decided upon. (From Hollywood Diary of the Illustrated Weekly of India by its Hollwood correspondent Nora Laing—I.W. dated 20th June '48).

BRAVO, STUDENTS!

Kanpur, June 8.

Half a dozen persons were injured, two of them seriously, as the result of a clash this evening between a batch of students and the staff of the local Nigar Talkies. The clash is reported to be a sequel to an altercation between the gate keeper of the cinema and some students who wanted to enter the hall with concession tickets. The gate keeper questioned the students' identity.

The situation was brought under control when the city Magistrate accompanied by the Police arrived at the scene. The police arrested the manager of the cinema and four other members of the staff for alleged rioting.

CHAPLIN'S NEXT

Hollywood, June 19.

Charles Chaplin is planning to make two pictures after his "Monsieur Verdoux" in which he plays the role of an unemployed bank clerk who turns murderer. Both the new films will be romantic comedies but the plots have not yet been revealed. He said that they would have no political or social significance. Chaplin will direct both films and act in one.

PAID WITH LIFE TO SEE SHOOTING

Jamnagar, June 8.

A crowd of about 75 men dropped into the waters of a lake from the roof of a boat shed which crashed under their weight. They were watching the outdoor shooting of a Gujarati picture. Two dead bodies were found next day on the shores of the lake while three persons are still missing and feared to have been drowned. Twenty others who were injured were removed to hospital.

DURGA KHOTE IN ENGLAND

London, June, 18.

Durga Khote, star of 32 Indian films, now on her first trip to Britain told a news agency that she was thinking of making her 33rd picture in England. "I would love to make a film in British studios with their super technical resources", she said, "but nothing definite has been arranged yet."

In Greater Bombay Pictures' maiden production, "Shakti", Suraiya will be seen in the fullest bloom of her youthful charms.

LADIES IN RIOTOUS MOOD

Bombay, June 18.

A crowd of women spectators who collected to see the zenana show of a Hindi picture running in a local theatre went into furious demonstration of their disappointment and annoyance when told that the zenana show was cancelled for some reasons not to be revealed. They have appeared to have broken some window glasses and pieces of furniture inside the theatre.

NEW INDO-BRITISH VENTURE

London, June 18.

The life story of Mahatma Gandhi is to be brought to the Indian screen by a new company, East-West Film Production, just registered. With joint Indo-British capital, the directorate includes Lord Sinha and the British film men, John Sutre and F. W. Baker. The company plans studios in India. The story of Mumtaz Mahal is also understood to be included in the schedule of Indian subjects for filming.

"UNSUSPECTED" UNDER SUSPICION

Dacca, June 22.

The Government of Bihar have directed that the film "Unsuspected" produced by Messrs. Warner Brothers, shall be deemed to be an uncertified film in the whole of the Province of Bihar.

A month previous to this the same film was banned as unfit for exhibition in the province of Madras by the Government of that Province.

MR. BABURAO PATEL

New York, June 26.

Editor Baburao Patel was operated upon on the 23rd instant for duodenal ulcer at the Roosevelt Hospital, New York, by Dr. White. The operation was successful and Mr. Patel's condition is excellent. He is progressing satisfactorily.

Woes & Echoes

(This is the reader's forum—as and when space permits. From the producer to the lay film-goer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publishers will pay Rs. 5/- Letters should be signed and marked "Woes And Echoes". Photographs of the readers will be published along with their letters, if convenient.—The Editor.)

BOUQUET FOR JUDAS!

"I concur in toto with all the points raised in the column "Bombay Calling" under the sub-headings 'Thou Shalt Not Walk Out' and 'No National Anthem' in your June issue and I wish to express my great appreciation to the writer for having given expression to his views which entirely coincide with mine."

BOMBAY. *P. V. N. Swamy.*

MISERLY LIBRARIES

I regret very much to write to you a few lines of my bitter disappointment in not seeing a copy of "filmindia" provided in our public reading room and library. In our public reading room the authorities are providing to the public many monthly magazines but they are not providing a copy of "filmindia" even though many complain. They provide some dirty magazines which according to my opinion should be burnt in a public square. If a copy of "filmindia" is provided in a public free reading room many people are benefited by that in many ways (for example) by your monthly reviews of pictures they can know which picture is bad and which picture is good and worth seeing. I hope at least from next month the authorities will provide a copy of "filmindia" every month, and stop other dirty magazines."

BELLARY. *G. Ramachandra Rao*

FILM ABOUT FILMS

"I do not know whether it has struck anyone to produce a documentary film on Motion Pictures in India—its birth and growth. One might begin the documentary with the efforts of the pioneer of Indian Film Industry, Dada Phalke, with his "Harischandra", its rapid growth from silent pictures to talkies, the silver jubilee celebrations and so on. Besides, Actors and Actresses, Producers Directors, Film journalists and important executives of film studios, dead and alive, should pass through the film. A few outstanding shots from old pictures, a song of Saigal, Pankaj Mullick, Kannan, Sushila Rani, etc., a dance sequence from Udai Shankar's "Kalpana", a short length of Wadia's stunts, all these will go to make the film if produced with imagination and skill, a first class entertainer besides being a documentary at the same time."

MADRAS. *P. Raghunathan.*

PROGRESSING BACKWARDS

"Last night I happened to see the "Flying Man", a Roshan Picture, and I find this is only a verbatim version of the silent picture, the "Three Musketeers", produced by the late Douglas Fairbanks, Sr. about a quarter century ago. Our plagiarist has cunningly introduced a new feature in this play, the flying stunt, in order merely to give a new title to this Hindi version.

"What a poor imitation of a great story! Though I saw the "Three Musketeers" some 20 years ago when I was too young to appreciate it, I can still recollect the thrilling feats performed by Douglas Fairbanks, Sr. as the hero, the intriguing plots and counterplots employed by the wily minister (Richelieu) and the hero to frustrate each other, the secret love scenes between the Queen of France and the Duke of Buckingham, the pomp and splendour of the French Court etc., etc. How beautifully the story was portrayed in that silent picture, and how skillfully the Three Musketeers and the hero handled their swords against an army of musketeers!

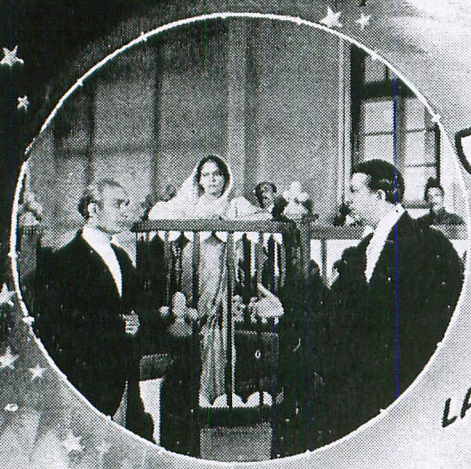
"But in this Hindi version our three musketeering leaders of the Azad Fouj look and act like buffoons, and their sword-play is also clumsy and the King looks like a Serang of the Irrawady steamboat, often uttering 'okey' and 'okey'; and the Mahamantri, instead of posing as a great scheming statesman as Richelieu, appears like a bumpkin simply blinking and staring here and there; and the whole show is ridiculous. In comparison with that "Three Musketeers" this "Flying Man" tamasha looks like children's play. Oh, what a pity this Roshan picture producer could not bring out even a quarter of the standard reached by Hollywood a quarter century ago!"

RANGOON. *H. A. Rahman.*

Nigar and Karan Diwan are cast as principal players in "Mitti-ke-Khiloune", Ranjit's forthcoming social.

VEERENDRA CHITRA presents

JAGRUTI



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Starring:

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SHARMA

BRAHMABHATT

TRIBHUVAN SINHA

&

A Host of other stars

★ ★ ★ ★ ★

Jalsa

STORY:
Pt. INDRA
&
VAJU KOTAK

★ ★ ★

SONGS:
RAMESH GUPTA

★ ★ ★

DANCES:
SHARAD SHUKLA

★ ★ ★

MUSIC:
RAM GANGULI

★ ★ ★

DIRECTION:
KAMLAKAR

★ ★ ★ ★ ★

A DANCE-CUM-MUSICAL THAT WILL INTRODUCE NEW TRENDS

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'Q' HERE!

"All of us must have a bitter experience in purchasing tickets before the commencement of the show. Everyone in the crowd tries to purchase his ticket first. The police have been caught red-handed accepting bribes from the goondas and allowing them to purchase as many tickets as they wish. Thus they get a chance to sell their purchased tickets to those who cannot obtain tickets from the 'window' due to the huge rush. If the matter is reported to the management of the cinemahouse, they either pay little attention towards it or plead their innocence. Evidently the whole chain of the management is corrupted. No doubt advance booking saves time and trouble but for this also we have to grease the palm of the man concerned. All I mean to say is that the blackmarket is in full swing at the cinemas.

"We can hound this nuisance only when we instil the necessity of standing in queue in the mind of our ignorant masses. The queue system is very essential and we know that Government can also do a lot in training up the cinemagoers for having this quality ingrained in them. They can ask the cinema owners to exhibit slides requesting their patrons to stand patiently in a line while purchasing their tickets.

"Will our National Government look into this matter and extend their helping hand to drive away this anti-national element?"

KASGANJ. *B. Chakraverty.*

SAR KA "DARD"

""Recently I went to see Kardar Productions' "Dard". I really wonder very much why these so-called directors and producers do not quit the field before it is too late. Pictures like "Dard" instead of being a source of entertainment only give rise to 'dard' (ache) in one's head."

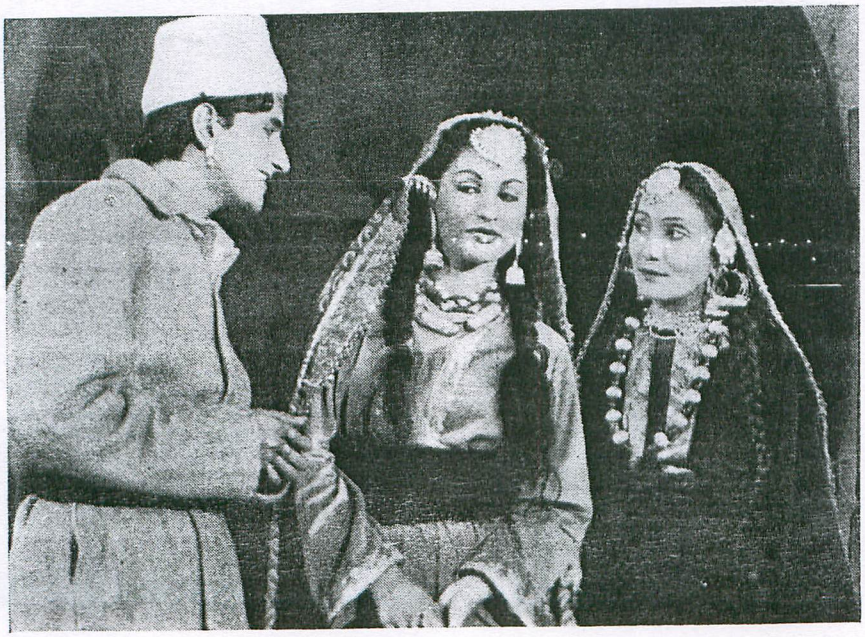
NEW DELHI. *Puran Chandra.*

CINEMAS OR MURDER CHAMBERS?

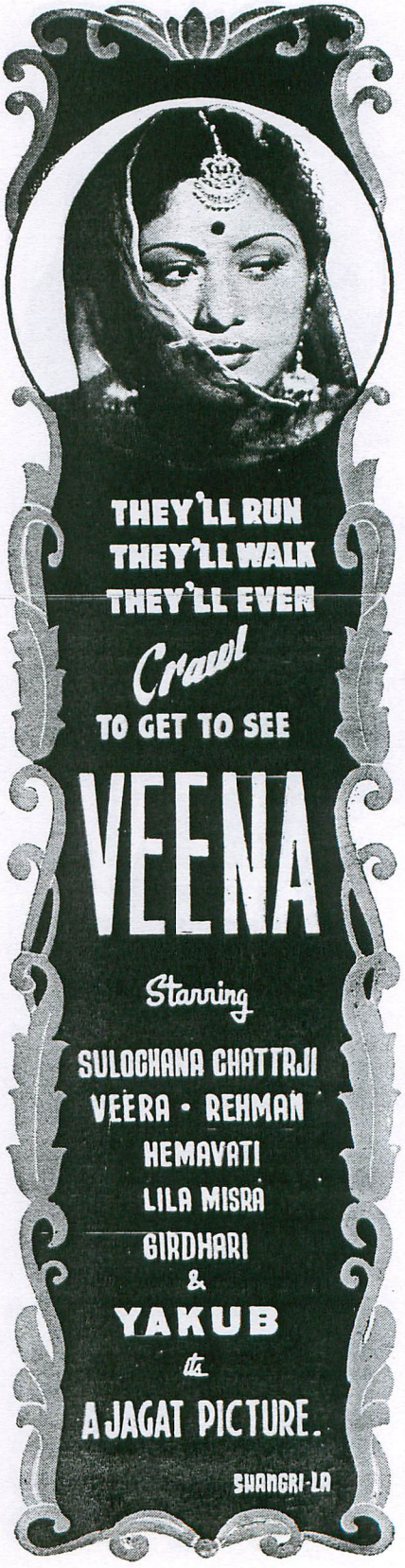
"On 23rd night the roof of "Mayfair" (an English picture house) collapsed due to a dust-storm causing serious injury to five persons, who are progressing in the hospital.

"It was surprising that the cinema owners were allowed to screen the shows the next day with the damaged roof, which was only patched up.

"On investigation it was found



Bharat Bhushan is giving some happy news which delights Begum Para and Nazira in Oriental Pictures' "Sohag Raat" released through Varma Films.



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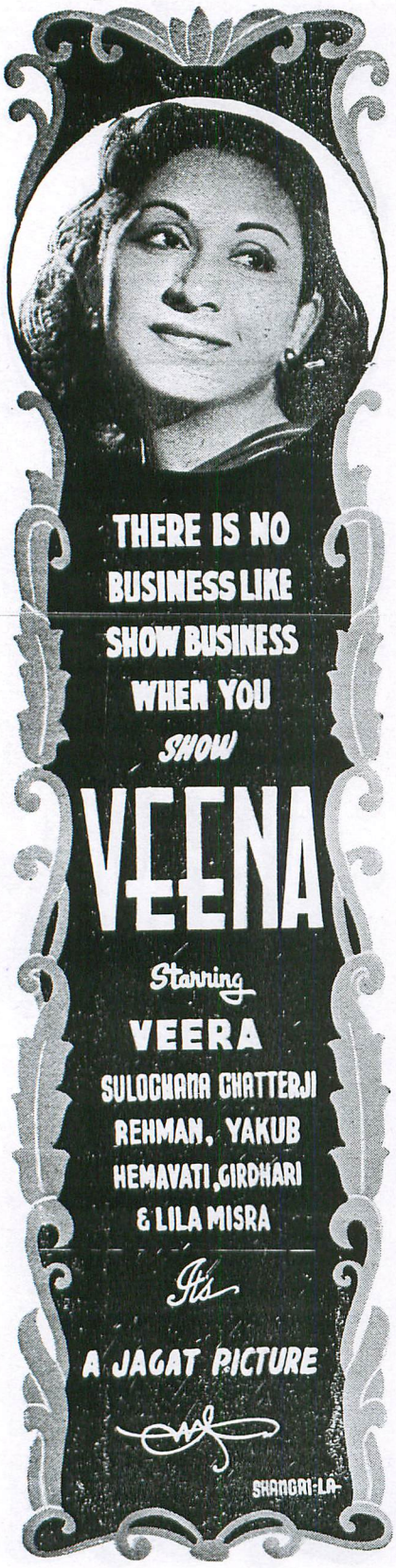

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that the fall was entirely due to defective structure. Certain technical points condemning the masonary work were also brought to light. In such big cities where plans of the buildings are said to be approved by the Municipal Boards one sees such unhappy results. What to say of smaller places?

"I may also add that there are some other cinema houses in this city having faulty structures, and are a source of danger to the cinema going public. The roof of one cinema house actually trembles when all the fans are working during the shows.

"Who is to be brought to book —house owner or the Government, who sanction the plan? whoever, it might be, I request you kindly to impress upon the cinema-house owners and the Government through your valued editorial the importance of the matter."

LUCKNOW. *K. P. Srivastava.*

BRICKBAT FOR BADAMI ASHOK AND SHANTA APTE

"Just imagine Ashok Kumar as Abhimanyu and Shanta Apte as Uttara. Can you tolerate such insults to the "Mahabharata" and the "Pandavas"?

"Producers and directors have no right to show their whims like this. Have they?"

GAUHATI. *Niren Borooah.*

KARDAR AND 'KALIJ'

"The other day I went to see Kardar Productions "Natak" running at the 'Kumar Talkies' in Delhi, featuring Suraiya and his favourite hero 'Amar'.

"What a hero he has selected, having neither good features nor a good cut. Mr. Kardar, who once gave us beautiful pictures like 'Sharda', 'Shahjehan', and the latest but one 'Dard' was never expected in choosing such a bad pair for his 'Natak'.

"And what a college life he has depicted, with only one typical Hosteller having neither a friend nor any chum. I too had been a college student for full five years, but neither I saw such an idiot solitary student nor this type of a washer woman. College students are mostly from rich families and keep plenty of clothes. Never does a need arise to go to the washerman emphasising the immediate need for the clothes.

"Why don't you call on a conference of all such speedily deteriorating directors, and sincerely advise them either to leave the very profession or improve the standard, hence relieving us from

Paro seems to be preaching non-violence to Ishwarlal in "Revaj", Bhagwati Pictures' forthcoming social.

seeing anaemic heroes and idiotic ugly looking heroines?

"It is only through "filmindia" that such people can be cured of their idiotic ideas, that are given to us through the movies."

GHAZIABAD. *K. G. Mathur.*

ASK THE "GENIUS" HIMSELF!

"In "Sindoor" Shamim is seen going out of Sahu's house with her only child running a dangerous temperature in the face of the "inevitable toofan and barish". I was pained and shocked to see a director of Kishore Sahu's calibre indulging in such unreal melodramatic scenes. Do you think that any mother would take out her sick child under such conditions and invite death on her baby? That scene was definitely against nature. And why then did a genius like Kishore do that?"

M. Vasudevan Nair.

PUTHIYARA.

MEMO TO GEMINI VASAN

"I hope, you remember, some years back when there was footage control for raw films, in justification for a greater footage for South Indian films, Mr. Vasan, the Gemini boss was reported to have drawn a triangle with its apex down to represent whole of India and the bottom portion of that triangle (a smaller triangle got by cutting the original one horizontally somewhere in its middle) to represent South India and to have argued that South Indian films were having a market only within the smaller triangle and the entertainment requirements of that area demanded a greater footage.

"But I don't know why his latest 2 million rupee production 'Chandralekha' for which, it is rumoured, he is contemplating the dubbing in several languages including English, is nearly 19,000 feet. Is he going to first cut the unnecessary portion which is more than one-third of its length before dubbing or is he going to exploit the dubbed versions also only in the area of the smaller triangle where even the Tamil version, in spite of some good settings is getting only a luke-warm reception on account of its weak story and wrong casting? His "Himalayan" publicity is, I think taken as just 'Much ado about Nothing', by the people here."

MADRAS. *A. Vedamurthi.*

NO HOPE?

"I have been regularly going through the reviews of Indian films published every month in your esteemed journal. Of late there has been a deterioration in our film production. Any money spent on these films is nothing but a waste not only of hard-earned money but a waste of our precious time, energy and everything. The main reason for this state of affairs is the masses of the people have a liking for such films. 'Mass appeal' seems to be the basis of our present films. If our producers can dig more money by giving us mere 'box office' hits without caring for realism, why should they worry what film critics say about their pictures? So long as our standard of education is not raised, there is no prospect of any improvement on the film front".

BOMBAY. *K. N. Rao*

ON ENTERTAINMENT TAX

"Months have passed after India had attained her independence. But the Entertainment Tax is still being collected from the Public at the rate of one anna in every four annas. This is rather disproportionate. Though this falls heavily on the peoples' means in all corners of the Bombay Presidency, it does not draw the attention of either the Provincial or Central Government. Some politicians shower praises on the Government Representative, the Finance Minister, for his plans in whipping out the deficit in his budget by taxing beneficial entertainment. They hardly realise how he taxes the poor man's cheap entertainment by which he relaxes himself from hard work in his humble walk of life. The labourer for instance is hardly hit all the more because he needs such entertainment like the Cinema to refresh himself from his dull and monotonous existence. Cinemas, apart from giving entertainment, are also a fruitful source of education to the poor man.

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NOVELTY and REGAL, DELHI

The imposition of taxes on beneficial entertainment, therefore, is nothing but gambling with the people. One can understand the imposition of taxes on liquors, tobacco and other undesirable articles. Taking part in useful entertainment is not a vice and hence the withdrawal or at least a substantial reduction of the tax on entertainment like Cinema is absolutely necessary in the best interests of the people.

"One of the ways in which Government may tackle this problem is to fix standard rates for different classes of entertainment according to the capital outlay on the Public entertainment houses and Theatres and to levy a fair percentage as tax from the daily, monthly or annual income. The Government may very well review these standard rates from time to time for modification if necessary according to the prevailing circumstances."

POONA 2. *A. Krishnamoorty.*

WHY NOT EDUCATIONAL FILMS?

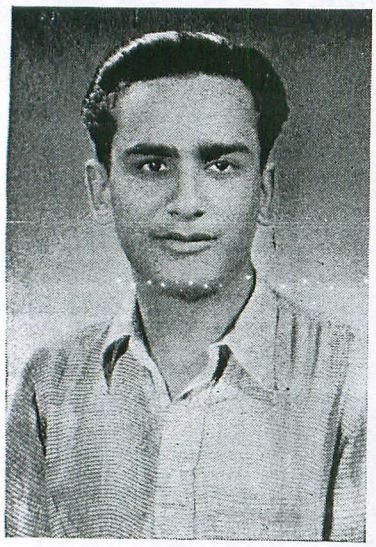
"I read with great interest the article entitled "Why Blame Edison" in 'Woes & Echoes' in your June '48 issue. I sincerely agree with the views expressed by the writer.

"I also have left going to cinema of whatsoever type since last six years, and have determined not to visit cinemas in the rest of my life as no benefits are gained.

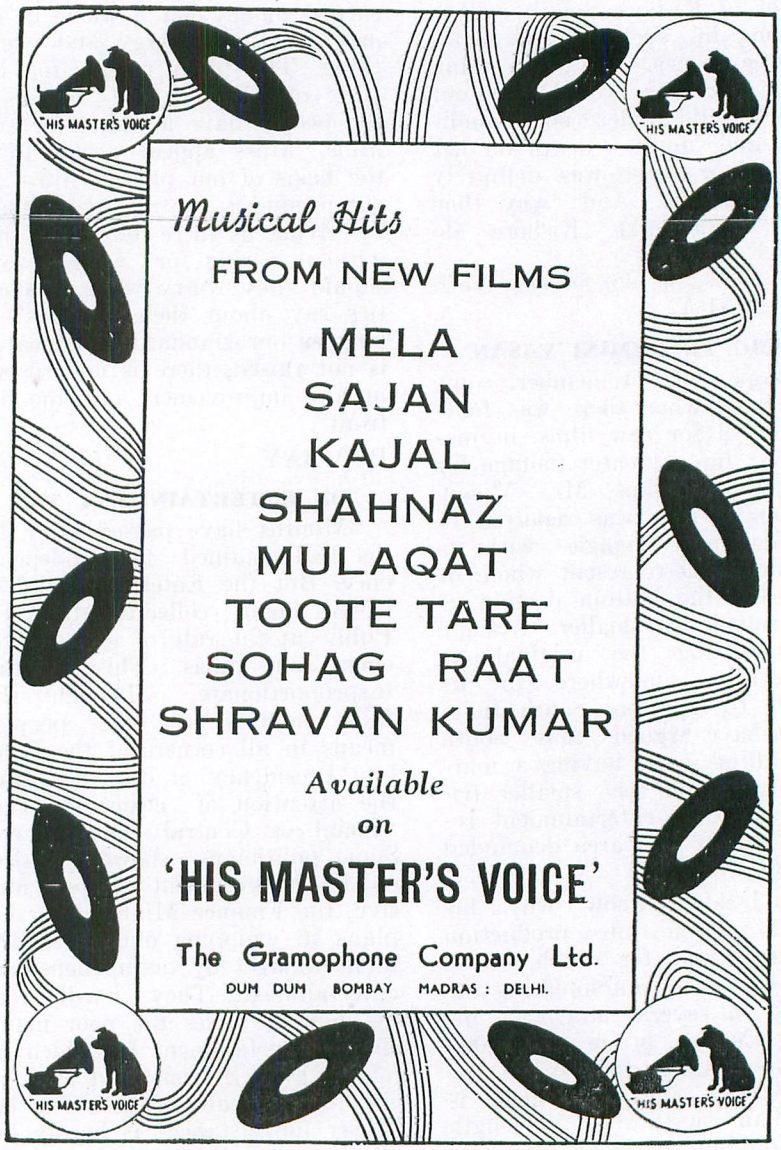
"Students are grown up now, but what about children of tender age? One will be amazed to find a child of five or six years singing love songs. The child can easily remember these songs while he can't remember his school lessons. Our present days cinemas teach nothing but pick-pocketing, looting, love songs, quarreling and ways of abduction.

"Cannot the Indian film producers produce Educational films that build our nation? Cannot they show some athletic films which will build the bodies of our youngsters?"

BOMBAY. *C. D. Merchant.*



Recruit Baldev R. Bajaj of 365-E, Karol Bagh Quarters, Delhi, is 20 years old, has talent for acting and has won a prize for stage acting in local amateur dramatics.



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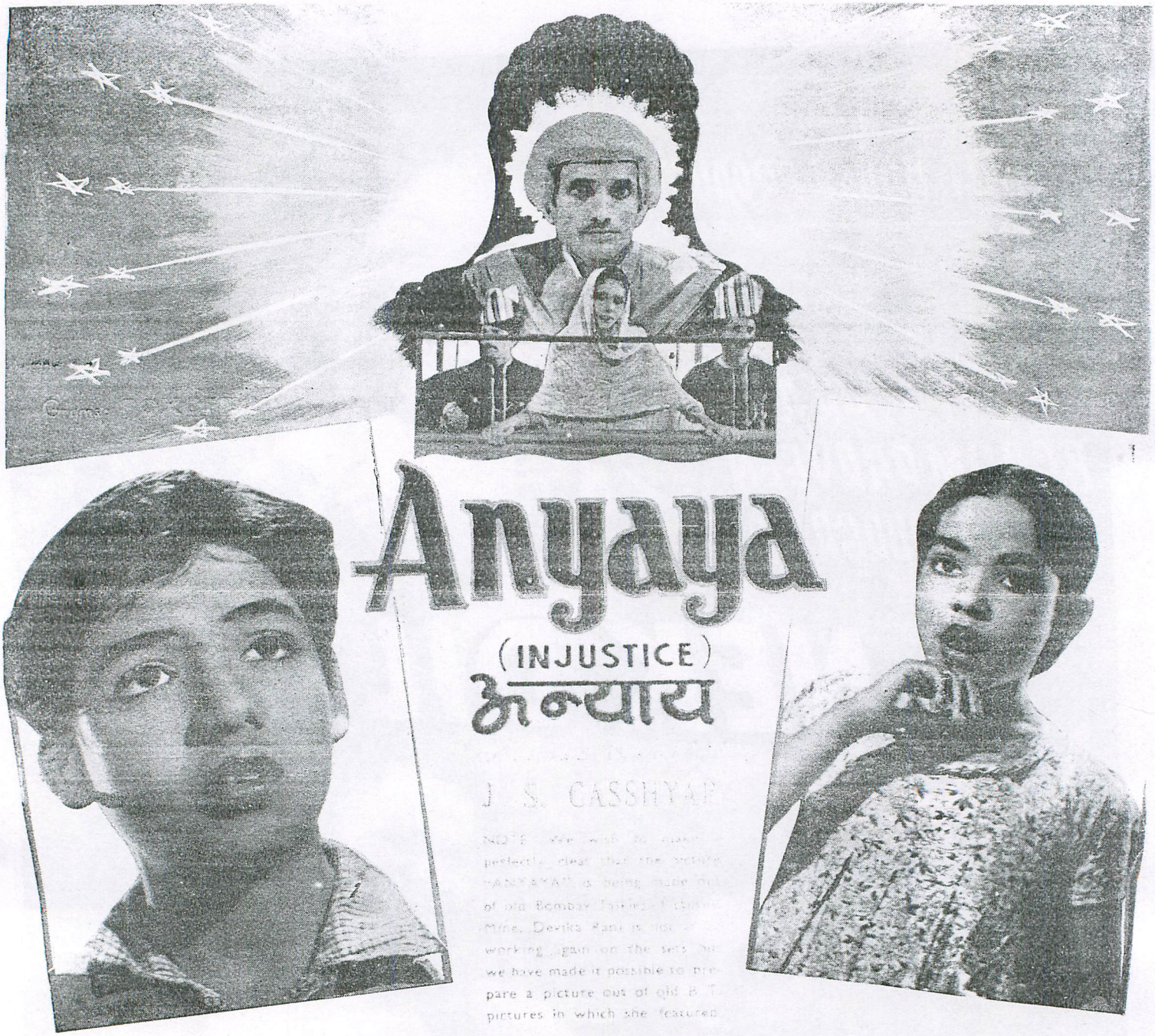

Anyaya

(INJUSTICE)

अन्याय

J. S. CASSHYAP

NOTE: We wish to make it perfectly clear that the picture "ANYAYA" is being made out of old Bombay Talkies Pictures in mine. Devika Rani is not working again on the sets but we have made it possible to prepare a picture out of old B. T. pictures in which she features.

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